

ENGLISH ~~GRAMMAR~~

INTRODUCTION

LESSON 1.—Exercise 1.—Page 1.

1 A LANGUAGE is the expression of our thoughts and feelings, and is either *oral* or *written*. *Oral* language is the expression of our ideas by intelligible sounds, called *words*. *Written* language is the representation of significant sounds by means of *letters* or *characters*. Letters are combined to form *syllables*, *Syllables*, to form *words*, *Words*, to form *sentences*, and *Sentences*, to form a *discourse*.

By *oral* language, we communicate our thoughts to those who are present, by *written language*, we can convey them to the most distant regions, as well as to future generations.

2 As Language is composed of words which are derived from various sources, and subject to numerous modifications and combinations, the necessity of *uniformity* of expression would naturally suggest itself to every reflecting mind. Hence, attention was early paid by the Greeks and Romans to a *recognised mode of construction* which should convey the meaning intended with the greatest accuracy. The system which comprises the rules and principles intended to secure uniformity or accuracy of expression is called *Grammar*. Those principles which are applicable to all languages constitute what is termed *Universal Grammar*, while those which are confined to one are called *Particular Grammar*.

3. The three branches concerned with Language are *Grammar*, *Logic*, and *Rhetoric*.

a *Grammar* supplies those rules of *inflection*, *agreement*, *government*, and *combination* of words which enable us to convey our meaning with clearness and certainty. It is not concerned about the *truth* or *falsity* of our sentiments. We may, for instance, assert that for a fact which is not a fact. This error must be rectified by other means than what are afforded by *Grammar*. Our *Reasoning* also may be incomplete.

ive, though expressed with strict grammatical propriety. For the correction of this, we must have recourse to *Logic*. What Grammar therefore, purp[ose]s to accomplish is, to enable us to convey our meaning in such a way as to render it impossible to be misunderstood by any competent honest mind.

b. *Logic* supplies rules for *reasoning* to secure the mind from error in its *deductions*. The rules of Logic have nothing to do with the truth or falsity of the *Premiss*, or *that* which forms the *basis* of an argument, except when this basis is the *conclusion* of some former argument. The *degree of evidence* for any proposition or sentiment which we assume as the *Premiss* or foundation of our argument, is not to be learned from Logic, nor indeed from *any one distinct* science, but must be decided by our *knowledge of the subject itself*. Thus, none but a Naturalist can rightly judge of the degree of evidence for a proposition in Natural History, a Politician in Politics, &c. To arrive at truth in any argument, not only must the *Premiss* be correct, but the reasoning must be fairly *drawn from it*. This latter process is the appropriate province of Logic.

c. *Rhetoric* is the art of correct and elegant composition in Prose, addressed both to the understanding and the feelings. It commences where Grammar in strictness ends. Of this comprehensive subject, only the following branches will be explained in this work, namely, *Peripety*, *Strength*, and *Euphony* of expression, *Figurative Language*, and *Style*. *Peripety* may be regarded as common to Grammar and Rhetoric.

LESSON 2.—Exercise 2.—Page 2

1 *a* ENGLISH GRAMMAR is a collection of the most approved rules and principles of inflection and construction of *modern English*, arranged in a systematic order. It thus teaches what *is*, and not what *ought to be*, the Language.

b Several expressions formerly in current use have ceased to be employed by good writers, and hence, they are not recognised forms of *Modern Grammar*. These have become *obsolete*, either because more expressive or more simple forms have been preferred. A knowledge of such as exist in old writers may be necessary to understand *their* works, but, in other respects, they are merely noted to be *avoided*. (See 612, 621.)

2 In English, as in other languages, there exist two modes of expression, namely, the *colloquial* or familiar, and the *written* or more approved mode. It is by the latter, as being more determinate and certain than the former, that the rules or forms of Grammar are determined.

3 English Grammar is divided into Five Parts, namely, *Orthography*, *Etymology*, *Syntax*, *Punctuation*, and *Prosody*.

1 *Orthography* explains the nature and sounds of letters, their combination into syllables and words, and the just method of spelling words.

2 *Etymology* explains the classification, inflection, and derivation of words.

3 *Syntax* explains the agreement, government, connection, and proper arrangement of words in a sentence.

4 *Punctuation* explains the mode of marking a written composition into sentences, clauses, and members, by means of *points* or *stops*.

5 *Prosody* explains the nature of the *Accent* and *Quantity* of syllables, of *Emphasis*, *Pauses*, and *Tones*, and of the laws of *Versification*.

6 *Perspicuity* (which belongs both to Grammatical and Rhetoric) supplies rules for the use of such words and phrases, and for such an arrangement of them, as shall convey our ideas with clearness and accuracy.

PART I.—ORTHOGRAPHY.

4 *a* ORTHOGRAPHY explains the nature and sounds of letters, their combination into syllables and words, and the just method of spelling words.

b *Orthography* is a term derived from *ορθός* (orthos), *correct*, and *γράφω* (graphō), *to write*.—*Orthography* refers to the proper spelling of words, *Orthoëpy* to the pronunciation of them. The former is applicable to language as *written*, the latter to language as *spoken*.

OF LETTERS

5 Letters are marks or characters used to represent the elementary sounds of language

6 a The Letters of the English language, called the English *Alphabet*, are twenty-six in number, and are thus arranged —

Roman	Itali	Old Eng	Saxon	
Cap. Cm.	Cap. Cm.	Cm.	Cm.	Name
A a	A a	A a	A a	au
B b	B b	B b	B b	bee
C c	C c	C c	C c	see
				(In Saxon c sounds as ch in choice)
D d	D D	d	D	dee
L l	L F	r	D E	ee
I i	I G	f	F	ef
G g	G H	g	G	jee
H h	H I	h	H	ueuch
J j	J J	i	J	i or eye
K k	K K	j	K	jay
L l	L M	k	L	kay
M m	M M	l	M	el
N n	N O	m	N	em
O o	O P	n	O	em
P p	P O	o	P	o
Q q	Q R	p	Q	uear
R r	R S	q	R	ar
S s	S T	r	S	ess
T t	T D	s	T	tee
		t	D	th flat
V v	V U	v	V	th sharp
W w	W W	w	W	v or you
X x	X Z	x	X	ice
Z z	Z Z	z	Z	doble v
				ch
				try
				zul

b The term *Alphabet* is formed from the first two Greek letters, *Alpha*, *Beta*, and denotes the *order* in which the letters are written.

In old books *J* and *U* seldom occur, *J* being substituted for *J* and *I* for *U*. But this practice is now, very properly, obsolete.

4. It is a double *u*, and I a double *i*. It was at first *er* the double *i* was formerly written *u*, and at the end of words the last *i* was lengthened to *er*, and thus *v* became *y*. The *v*, as a double *i*, appears in the Roman numerals of our early printed books, thus, eight is marked *viii*.

Both in writing and in print letters have two forms, *capitale* and *small letters*. *Capitale* (or head letters) are used only at the beginning of the first word after a period, the names of the *Deities*, the proper names of persons, places, &c and adjectives derived from them, and the words *I, O, Oh!* and in other places mentioned under *Punctuation*. *Small letters* form the body of the Composition.

Letters, which in pronunciation are not sounded, are said to be silent, as, *n* in *hymn* — The sounds which letters have in the Alphabet are called the *name sounds*, as *a, e, i, o, u, B, C, D, &c*.

7 The Greek Alphabet -

Λ α α α α	Π η $\tilde{\eta}$ α	Σ \pm λ	T τ Tau
Π β β β β	Θ θ $\tilde{\theta}$ α	Δ ξ $\tilde{\xi}$	Υ υ $Upsilon$
Γ γ γ γ γ	Λ ι $\tilde{\iota}$ α	Ω ω $\tilde{\omega}$ α	Φ ϕ Φ
Δ δ δ δ δ	Λ κ $\tilde{\kappa}$ α	Π π $\tilde{\pi}$ α	X χ X
Σ \pm λ λ λ	Λ λ $\tilde{\lambda}$ α	Γ ρ $\tilde{\rho}$ α	Ψ ψ Ψ
Ξ ξ ξ ξ	Υ μ $\tilde{\mu}$	Σ ϵ $\tilde{\epsilon}$ α	Ω ω $\tilde{\omega}$ α

8 Letters are divided into *vowels* and *consonants*

A *vowel* is a letter that forms one complete or continuous sound, as, *a*, *e*, *i*, *o*, *u*

A *consonant* makes only an imperfect sound of itself, as, *b*, *c*, *f*, which cannot be distinctly articulated unless they are joined to a vowel, either before or after them. Hence, they are called *consonants*, from the Latin *con*, together, *sonans*, sounding

The vowels are *a*, *e*, *i*, *o*, *u*, and *w* and *y*, when they do not begin a word or syllable. When *w* and *y* do begin a word or syllable, they are of the nature of *semi-vowels*

9 *a* The consonants are *b*, *c*, *d*, *f*, *g*, *h*, *j*, *k*, *l*, *m*, *n*, *p*, *q*, *r*, *s*, *t*, *v*, *w*, *x*

b Consonants may be divided into the following classes —

1 The *mutes*, so called because they cannot be sounded without putting a vowel before or after them, are sub-divided into *flats* and *sharps*, as,

Flat *b*, *d*, *g*, *v*, *r*, as in *babe*, *duke*, *good*, *rule*, *zenith*

 || || || ||

Sharp *p*, *t*, *k*, *f*, *s*, as in *papa*, *talk*, *king*, *fright*, *sell*

2 *Liquids* *l*, *m*, *n*, *r*, so called from readily combining with other letters

3 *H*, called *aspirate*, is simply a *breathing*

4 *c*, *j*, and *g* are *redundant*, as their sounds can be represented by other letters, thus, *c* in *calm* by *k*, in *city* by *s*, *j* in *jest* by *g*. *Q* is used only with *u* coming after it, and is equivalent to *loo*, as, in *quantity*. *X* is a double consonant, equal to *ks*

5 The *Mutes* and *Liquids* may also be arranged according to the *organs* by which they are sounded, thus —

Labials, or lip letters, are *b*, *v*, *f*, *p* *Dentals*, or tooth-letters, are *d*, *t*, *s*, *z*, and soft *g* and *j*

Gutturals, or throat letters, are *h*, *q*, and *c* and *g* hard

Nasals, or nose-letters, are *m*, *n* *Linguals*, or tongue letters, are *l*, *r*

10 A *diphthong* is the union of two vowels in one compound sound, as, *ou* in *ounce*

The term *diphthong* (from *di*, double, *phthongos*, voice,) is properly applied only to those combinations in which *both* vowels are sounded, as *oi* in *boil*. Those combinations, in which *only one* of the vowels is sounded, might be designated *digraphs* or *double writing*, as *ea* in *breath*. The vowels in these *digraphs* or *improper diphthongs* had formerly their separate and distinctive pronunciation, but, in lapse of time, one of them has lost its original influence

11 A *triphthong* is the union of three vowels in one compound sound, as, *ieu* in *view*.

LESSON 3.—Exercise 3.—Page 2

The Sounds of the Vowels

12 *A* has four sounds, 1, long (—), as, in *pale*, 2, short (˘), as, in *fill*, 3, open or Italian as, *ah*, in *father*, 4, broad (˘), *ill'e au*, as, in *fall*. The diphthong *aa* is short, as, in *Canada* but sometimes it is sounded as if in two syllables, as, in *Edw*ell**. It has the sound of long *e*, as, *Cæsar*, 4, of long *a*, as, in *pail*, *tail*, except *play*, *ag*un**, *raill*er**, *Br*itain**, *mountain*, and a few others. *An* has generally the sound of the broad *a*, as, in *taught* sometimes of the short or open *a*, as, in *an*uit**, *faunt*, &c., sometimes *au* is sounded like long *o* in *hautboy*, but like short *e* in *laund*er**, *la*banum**, &c. *Air* has the sound of broad *a*, as, in *ba*rel**. *Ai* has the long *e* and *r* sound of *a*, as, in *pan*, except *quay*, pronounced *ken*. *Acht* is pronounced *act*.

13 *E* has three sounds, a long sound, as, in *she*me**, a short one as, in *men* and an obscure one, as, in *open* sometimes it has the sound of middle *a*, as, in *ele*phant**, sometimes of short *i*, as, in *Eng*land**. *I*, at the end of a word, either follows the preceding consonant, as in *ra*te**, or lengthens the preceding vowel as, *pl*in**, *pl*i**. *Ja*l**, generally sounded like *e* long, as, in *app*ear**, sometimes it has the short sound of *e*, as, in *bra*th**, and sometimes of long *a*, as, in *br*æk**, or of *a* in *sf*dr** as, in *heart*. *Eu* has the sound of long *o*, as, in *beau*, but in *beauty* and its compounds, it has the sound of long *u*. *U* has generally the sound of long *a*, as, in *ve*n**, frequently of long *e*, as, in *su*re**, sometimes of short *e*, as, in *fore*st**. In final *en* unaccented, the *e* is generally suppressed, as, in *ne*ver**, *he*n**, *en*. *Eu* is pronounced like *e* long, as, in *pe*ople**, sometimes like short *e*, as, in *l*ard**, as short *u*, as, in *dunge*on**, *surge*on**, &c., as *o* long in *ye*oman**. *Uu* and *eu* have the sound of long *u*, as, in *feud*, *de*er**, —in *se*er**, *she*er**, &c. *er* is sounded like long *o*. *Uu*, when accented, sounds like *e* long, as, in *bey*, except in *ke*ry**, *ey*, unaccented, sounds like *e* long, as, in *valley*. *I* final in unaccented syllable is silent as in *juvenile*, *reptile*. Put *e* in some Greek and Latin words during a short syllable, as, in *u*o*c*p**, *ep*u*om*e**, *eu*cl*ip*s**, *sun*cup**.

14 *I* has a long sound, as, in *fine*, and a short one, as, in *fin*. Before *r* it is often sounded like *u* short, as, in *flit*. In some words it has the sound of *e* long, as, in *u*act*ive*. *Ja* generally sounds like *pa* as, in *filial*, sometimes it has the sound of short *i*, as, in *carriage*. *Je* sounds like long *e*, as, in *g*iv*e*, sometimes like long *i*, as, in *die* and sometimes like short *i*, as, in *s*te*re*. *Je*u** has the sound of long *u*, as, in *he*u**. *Io* when accented on the first vowel forms two syllables, as, in *violent*. The terminations, *tion* and *sion*, are sounded like *shun*, except when *s* is preceded by *t* or *n*, in *que*n*ion*, *mis*t*ion* — *He*u*nal*, in words accented on the last syllable by one, i short, as, in *ter*fe*llible*, except in a few words — *je*z*e*, in *—on*g** accented on the last syllable, is generally short as in *franchise*, — except *liter*ar*y* and a few others — but in words accented on the last syllable *je*z*e* is long, as, in *critic*ar*y* — *je*z*e* is long, as, in *critic*ar*y* — *shu*ln*u* in many words *je*z*e*, in others *je*z*e*.

words it is *sunk*, as, in *antique*, *catalogue*. *U* is pronounced like *u*, as, in *languid*, sometimes as long *i*, as, in *guide*, sometimes as short *i*, as, in *guilt*, sometimes like long *u*, as, in *juice*, and after *r*, as *oo*, as, in *fruit*, *true*. *Uo* is pronounced like *wo*, as, in *quote*. *Uv* has the sound of long *e*, as, in *obloquy* (pronounced *oblogee*), except *buy* and its derivatives.

LESSON 4.—Exercise 4.—Page 3

The Sounds of the Consonants

17 *B* has a uniform sound. In some words, and after *m*, it is silent, as, in *debtor*, *subtle*, *dumb*.

18 *C* sounds *hard* like *k* before *a*, *o*, *u*, *l*, *r*, *t*, and at the *end* of a syllable, before *e*, *i*, and *y*, it generally sounds *soft* like *s*, as, in *centre*, *city*, *cymbal*, but before *ea*, *ia*, *ie*, *io*, as *sh*, as, in *ocean*, *social*.

C is mute in *czar*, *czarina*, *victuals*, *indict*, *muscle*, &c.

Ch is generally sounded like *tch*, as, in *chum ch*. In words derived from the Greek *ch* sounds *k*, as, in *chorus*, also in Scripture names, as, *Enoch*. In words derived immediately from the French, *ch* has the sound of *sh*, as, in *chaise*, *chaise*.

Ch is silent in *schism*, *yacht*, pronounced *yōt*.

Arch in compounds of our own language sounds like *āch*, as, in *āchbishop*, *āchery*, *āchfiend*, but like *āl* in words derived from the Greek, *archeology*, *archepiscopal*, *archangel*, &c.

19 *D* has a uniform sound, but final *ed* after *ch*, *l*, *f*, *p*, *s*, *ss*, *x*, frequently sounds as *t*, as, in *stuffed*. *Ld* at the end of verbs is frequently sounded as in *letor d*, but in adjectives it is sounded in full, as, in *curs ed*, *bless ed*, *belov-ed*.

20 *F* has a uniform sound, except in *of*, which has the sound of *or*, but *of*, when forming only part of a word, is regular, as, *when of*.

21 *G* is *hard* before *a*, *o*, *u*, *l*, *r*, and at the *end* of a word, as, in *gat*, *go*, *gōal*, *gum*, *glow*, *grunt*, *dog*, except in *gaol* (*jail*). *G* is frequently *soft* like *g* before *e*, *i*, and *y*, as, in *genius*, *ginger*, *Egypt*, but *hard* when it is doubled, as, in *trig-gei*, *crag-gy*, also, before the comparative and superlative *er* and *est*, as, *longer*, *longest*, and in *get*, *geese*, *gewgaw*, *anger*, *finger*, *target*, *giddy*, *give*, *gibberish*, and many others.

b *G* is mute before *n*, as, in *sign*, *gnash*, *impugn*. *Ny* final sounds as in *sing*, *rung*. *Gh* at the beginning of a word sounds as *g hard*, as in *ghost*, after *i* it is silent, as in *high*, generally silent before *t*, as in *bought* except in *draught*, and *laugh*, in which it sounds like *f*. In other places, *gh* generally sounds like *f*, as in *cough*, *enough*; *gh* in *hough*, *lough*, sounds like *l*, in *hiccup* like *p*, *gh* is silent in *slough*, a miry place.

22 a *H* denotes an aspiration, or impulse of the breath, on the vowel following. *H* at the beginning of words is sounded, as in *harm*. But in the following words and their derivatives, it is silent.—

Heir, *heiress*, *heritage*, &c.
Herb, *herbal*, *herbaceous*
Honest, *honesty*
Honour, *honorable*.
Hospital, *hospitality*, &c.

Hostler, *hostlery*
Hour, *hourly*, *hour-glass*
Humour, *humorous*, *humorsome*
Humble, *humble*— } *h* is silent in these
Humility, *humiliation* } *acc to Walker*

b Not to aspirate the *h* at the beginning of words, except in the preceding, is a fault, but it is a much greater fault to aspirate words beginning with a vowel, to say, for instance, *ham* for *am*, *herred* for *erred*.

c. Many words beginning with *h*, at present aspirated, have *an* instead of *a* before them, both in the Bible and Book of Common Prayer, showing that those words were formerly either not aspirated, or that the aspirate was a matter of indifference, thus Gen. ii. 18, "An help meet," Gen. v. 3, "An hundred" Gen. xxxiii. 17, "A son e," Psalm xi. 6, "An horrible tempest," Psalm xxvii. 3, "An host," Psalm xxviii. 7, "An heap," Psalm xxxviii. 4, "An heavy burden." Also, in the Prayer Book Version, Psalm lxxvii. v. 4, "An hor-e," v. 6, "In an house," v. 15, "An high hill."

d. When *his*, *him*, *her*, coming after verbs and prepositions, are unemphatical, the *h* is rarely sounded, but when these words are important, the *h* should be sounded, as, "Hear Hum."

23. *J* is pronounced like soft *g*, except in *hallelujah*, where it is pronounced like *y*.

24. *A* is always hard *a*, in *Lept*, it is not sounded before *n*, as, in *Anise*, and is never doubled except in *Ababullul*.

25. *I* has a soft liquid sound, as, in *lore* it is sometimes mute, as, in *half talk*. *Le* at the end of words, is pronounced like a weak *el*, the *e* being silent, as, in *table Tal*, final, sounds as in *mortal*, *capital*.

26. *U* has always the same sound, as, in *num num*, it is silent in *comptroller*, which is pronounced *controller*.

27. *N* has two sounds: the one pure, as, in *man*, the other a ringing sound like *no*, as, in *thank*. *N* is mute after *m*, at the end of a syllable, as, in *hum*.

28. *P* has one uniform sound, except in *cupboard*, in which word it has the sound of *b*. It is mute before *s* and *t*, as, in *psalm psalter*, *Ptolemy*. *P* has generally the sound of *f*, as, in *philosophy*, but in *nephew* and *Stephen*, it has the sound of *r* and in *epiphany*, *phthisic*, *phthiric*, both letters are entirely dropped.

29. *Q* is always followed by *u*, *u*, in *queen*. *Qu* sometimes sounds like *l*, as, in *quar* *cor*.

30. *R* has a rough sound *as*, in *Rome* and a smooth one, *re*, in *bard*. *Re*, at the end of words, sounds like a weak *er*, in *theatre*.

31. *S* has a soft and flat sound like *z* *as*, in *bosom*, at the beginning of words, a sharp hissing sound, as, in *sister*. At the end of words, it is soft, as, *rest*, *his*, except *this*, *thus*, *us*, *es*, *rebus*, *surplus*, &c. *S* has also a sound like *sh*, *as*, in *sure*, *sugar* and another like *ch*, *as*, in *plea**me*, *leisure*. It is silent in *isle*, *island*, *demise*, *viscount*.

32. *T* generally sounds *as* in *take*. *T* before *u* when the accent precedes, sounds like *ch*, *as*, in *nature*, *ritual*. *T* has two sounds, the one flat and soft *as* in *this*, the other hard and sharp, as, in *think*. *T* is sometimes pronounced like *simp'l*, *as* in *Thomas thyme*, *as'hma*. *T* before a vowel has the sound of *sh* *as* in *partial*. — *T* before a vowel is sounded *long*, *as*, the *air*, before a consonant, it is sounded as *th* *as*, *th* *man*.

33. *V* has the sound of flat *f*, *as*, in *rain*.

34. *W*, at the beginning of a word or syllable, has nearly the sound of *oo*, *as*, in *water*. In some words it is not sounded, as in *answe*, it is silent before *r*, *as*, in *wrap*, *wrong*. After *e*, at the end of a syllable, it is generally silent, *as* in *get*, *be*, *re*. *W*, before *h*, is pronounced as if it were after the *h*, *as*, *whu*, *hurn*, when *breath*.

35. *Y* has three sounds. It is sounded like *a* at the beginning of proper names of Greek origin, *as*, in *Leopold*. Sometimes it sounds like *is*, when it ends a syllable accented, *as*, *exu*, *exc*. Hence or when the accent is on the next syllable beginning with a consonant *as*, *erent*, but generally it has a flat sound like *g*, *as*, *like*, *re*, *exu*.

36. *Y* when a vowel ever is precisely like *i* in the same circumstances, *as*, *like*, *re*, *erent*, *grec*. When *y* used as a consonant, it is sounded *as* in *grec*, *grec*, *erent*, *re*, *grec*, *erent*, *grec*, *erent*, *verb*.

37. *Y* has the sound of *is*, *as*, in *the ei*.

b As a perfect Alphabet must always contain as many letters as there are elementary sounds in the language, the English Alphabet is therefore both defective and redundant. It is *defective*, for the five letters *a*, *e*, *i*, *o*, *u*, are employed to represent *fourteen* distinct sounds, and the sounds of *th*, *sh*, and *ng*, have no appropriate letters to represent them. It is also *redundant*, for *e* is represented in both its sounds by *l* or *s*, *f* has the soft sound of *g*, *g* of *k*, and *x* is compounded of *gs* or *ks*.

38 *a* The *pronunciation* of the Letters properly forms a branch of *Orthoëpy*, included in *Prosody* (See 500.)

b In pronunciation, both the unaccented and accented vowels should have their distinct and appropriate sounds. Thus, a good speaker would pronounce the word *amity*, as if written *āmētē*, and not, as it is frequently but improperly pronounced, *āmātē*. Indeed, the correct pronunciation of the unaccented vowels is one of the characteristics of a good education.

c In the *pronunciation* of Compounds, the *long* sounds in the *simple* words are generally *shortened*, thus, *vine*, *vīneyād*, *clēan*, *clīanly*, *chāste*, *chāsttīty*, *knōw*, *knōwlēdʒē*, *hōly*, *hōliday*, *plēase*, *plēasant*, *bleāk*, *bleākfast*, *adver'tise*', *adver'tisement*. There are, however, some exceptions, which may be learned by referring to a good pronouncing dictionary.

OF SYLLABLES AND WORDS

LESSON 5.—Exercise 5. a. & b.—Page 4

39 a A *Syllable* is either a word or a portion of a word which can be pronounced at once, as, *I*, *mine*, *just*

b Every syllable contains at least one vowel, but, in many words, the vowel in the 1st. syllable is not sounded, as, in *take*, *evil*, *sea son*

40 a Words are articulate sounds, used by the tacit consent of a people as *signs* to convey our ideas

b All that speak the *same* language use the *same* word to express the same idea while those who speak different languages use *different* words to express the same idea, thus, the thing which we call *hat*, a Frenchman calls *chapeau*

41 a A word of *one* syllable is termed a *monosyllable*, a word of *two* syllables, a *dissyllable*, of *three*, a *trisyllable*, and of *four or more*, a *polysyllable*

b All words were, originally what are now termed monosyllables, but, from an inadvertent rapidity of pronunciation two, three, or more words, expressing several ideas were often uttered so closely together, as at length, through the force of habit to be considered only one word. Hence, those words which we now call disyllables, trisyllables and polysyllables, are no more than two, three or more entire words or parts of words, which had a separate existence either in the same or in some kindred language, and which are thus condensed into one

12 All words are either *primitive*, *derivative*, or *compound*

a A *primitive*, *radical*, or *root* word is not derived from another word in the language, as, *art*, *kind*, *tree*

b A *derivative* word is one that is formed from a primitive, either by prefixing or annexing a syllable or syllables, as, *un-kind*, *kind-ness* or by changing some vowel or consonant, as, *long*, *length*, *bend*, *bent*

c A *compound* word is formed by the union of two or more primitive words, that are joined either without undergoing any alteration in themselves, or only a very slight one as *hool-case*, from *hool*, *case*

d Permanent compounds and derivatives are consolidated, as, *bookseller*, *shop-keeper* may be hyphen, as, *shop-builder*

Spelling

11 a *Spelling* is the method by which we express a word by its proper letters, and rightly divide it into syllables

b It is the method of the English language to spell though not entirely, as in the former table. The only rules which can be given are, 1st, to divide the word into syllables, and 2nd, to add the *endings* of our additional syllables to them

1 *Rules for the Division of Words into Syllables*

44 *General Rule*—Divide the words according to the division made by a *correct pronunciation*. When the pronunciation is not known, observe the following *Special Rules*—

Rule 1—*Two vowels* coming together, not forming a diphthong, must be divided into separate syllables, as, *li-on*, *cru-el*. A diphthong, preceding a vowel, must be separated from it, as, *roy-al*, *pow-er*.

Rule 2—*a* A single consonant, between two vowels, is generally joined to the latter, as, *de-light*, *o-bey*. But the letter *x* and the pronunciation of several words require the consonant to be joined to the former, as, *ex-ist*, *Ad-am*, *nev-er*.

b Derivatives also are divided into their simples, as, *up on*, *dis use*.

Rule 3—*Two consonants*, between two vowels, must be separated, as, *un-der*, *in-sect*, except when the latter consonant is not proper to begin the syllable alone, as, *fa-ble*, *de-cline*.

Two consonants, such as *wh*, *th*, *ch*, *cl*, *sh*, *ph*, forming only one sound, are never divided, as, *fa the*. *Cl* go with the former syllable, as *pack et*.

Rule 4—*Three or more consonants*, between two vowels, must not be separated, if the preceding vowel is *long*, as, *de-throne*, *de-stroy*. But when the preceding vowel is *short*, they must be separated agreeably to that division which is observed in the pronunciation, as, *dis-tract*, *ab-stain*, *pinch-ment*.

Rule 5—*a* Compounded and derivative words must be divided into the simple words of which they are composed, as, *ice-house*, *mis-lead*. But *y* (except in *dough-y*, *snow-y*, *string-y*) is not often placed alone, as, *dus-ty*, *wo-thy*, *gen-tly*, *has-ty*, *gree-dy*.

b Grammatical terminations are generally separated, as, *writ-est*, *writ-ing*, *knav-ish*, *tall-er*, *tall-est*.

c Derivatives, doubling the final consonant of the simple, have the consonants separated, as, *fat*, *fat ter*.—*d* When the additional syllable is preceded by *c* or *g* soft, the *c* or *g* is added to the additional syllable, as, *of-fen-er*, *wa-ger*. Also, when the preceding single vowel is *long*, the consonant, if single, is joined to the termination, as, *bā ker*, *pō ker*, *tā ker*.

Rule 6—The terminations *cial*, *cian*, *tial*, *cious*, *scious*, *sion*, *tion*, *tions*, should not be divided, as, *so-cial*, *mu-si-cian*, *vi-cious*, *con-scious*, except when *ti* is preceded by *s*, as, *ce-les-ti-al*.

45 *Caution*—In writing, never terminate a line with part of a word which does not form a syllable, thus, it is improper to write *u* in one line and *pon* in the next, instead of *up-on*, or *delight* for *de-light*, *co-nvince* for *con-vince*, *bu-ild* for *build*.

Either insert the *whole word*, or such a division as can be made according to the preceding rules. The syllable at the end of the line requires a hyphen (-) to connect it with the remainder of the word given at the beginning of the next line, as in the word *de-light* (See 484 a.)

2 Rules for final and additional Syllables

LESSONS 6 to 9.—Exercises 6 to 9.b —Pages 5 to 7

L. 6.—46 Rule 1—*a* Monosyllables ending with *f*, *l*, or *s*, preceded by a single vowel, have those consonants *doubled*, as, *muff*, *ball*, *loss*, except *as*, *gas*, *has*, *his*, *if*, *of*, *is*, *this*, *thus*, *us*, *was*, *yes*.

b But monosyllables not ending with *f*, *l*, or *s*, preceded by a single vowel, preserve their final consonant *single*, as, *man*, *fin*, *fox*, except *add*, *bunn*, *hult*, *buzz*, *chb*, *egg*, *en*, *fuzz*, *mn*, *odd*, *purr*.

c A final consonant preceded by a *diphthong*, or by another consonant, is not doubled, as, *beef*, *cow*, *carp*. But *u* following *q*, or *g*, doubles the consonant, as, *greed*, *quill*.

d Words of more than one syllable have the final consonant generally *single*, if preceded by a single vowel, as, *albume*, except words ending in *f* or *s*, which are doubled, as, *rebus*, *harness*.

e *C* hard is used as a final letter only in words of more than one syllable, when *i* or *u* precedes it, as *physic*, *maniac*—in monosyllables, it is always followed by *k* as *cluck*, *kick*, except *lac*, *zinc*, *act*, *take*—in derivatives also, *c* is followed by *k*, when the pronunciation requires it, as, *traffic*, *trifle*, *frolic*, *frolicking*.

47 Rule 2—*a* Words ending in *y*, preceded by a vowel, retain the *y* upon taking any augment, as, *boy*, *boy-a*, *boy-ish*, *joy*, *joy-ful*, *annoy*, *annoy-ance*, *annoy-ing*, *annoy-e*.

Except *ain*, *ainth*, *ain't*, *ainth lait*, *paul*, *sud*, and their compounds, *unlaid*, *un-pul*, *un-sid*.

b But words ending in *y*, preceded by a consonant, change the *y* into *i*, upon assuming an augment, and also in forming the plurals of nouns, the persons of verbs, verbal nouns, past participles, comparatives, and superlatives, as, *happ-y*, *happi-ly*, *happi-ness*, *dut-y*, *dut-i-er*, *try*, *tri-est*, *car-y*, *car-i-er* *carried*, *hol-y*, *hol-i-er*, *hol-i-est*.

c But *ay*, *ey*, *aym* retain the *y* that may not be doubled, as, *carry*, *carri-ing* *br-by*, *ha-by-ish*, *dry*, *dry-ish*, *Tory*, *Tory-um*.

d Derivatives of *adjectives* or *adverbs* ending in *y* preceded by a consonant, frequently retain the *y*, as *shy*, *shy-ness*, *shy-er*, *shy-est*. But there is no good reason for this derivation—*y* is generally retained, as, *secretary*, *shy*—*shy* generally means *shy*, *shyness*, *shyness*, *shy*—In compounds considered as such, the *y* is often *lost*, as, *shy-sister*.

e The *y* in *ay*, *aym* is changed into *e* before the affix *er*, as, *count*, *count-er*, *count-er* is *striked* in *recount*, *in* *as* a *difficulty*.

L. 7.—48 Rule 3—*a* Words ending in silent *e* retain the *e* on receiving an additional syllable beginning with a *consonant*, as, *pale*, *pale-ness*, *abate*, *abate-ment*. Except in *du-ly*, *tri-ly*, *aw-ful*, *judg-ment*, *abridg-ment*, *acknowledg-ment*, *lodg-ment*, *an-gu-ment*, and *wholly*, in which the final *e* is rejected

b Words ending in silent *e* reject the *e* when the additional syllable begins with a *vowel* (as, *ing*, *ed*, *ish*, *able*, *y*, &c), as, *place*, *plac-ing*, *pla-ced*, *cure*, *cuv-able*, *slave*, *slav-ish*, *rose*, *los-y*, *rogue*, *rogu-ish*

c But when *e* is preceded by *c* or *g* soft (and also, though contrary to analogy, in the words *sale* and *tithe*), it is retained before *able* and *ous*, but not before *ible*, as, *peace*, *peace-able*, *charge*, *charge-able*, *courage*, *couri&ge-ous* (*sale*, *sale-able*, *tithe*, *tithe-able*) But *reduce*, *reduc-ible*, and also, *practic-able*, *gracious*, *spacious*, from *practice*, *grace*, *space*

d *I* is changed into *e* before *ly*, as, *humane*, *humani-ly*, except *suely*, *safely*, *duly* Words ending in *ie* change *ie* into *y* before *ing*, as, *die*, *dy ing*, *lie*, *ly ing*

e The following words retain *e* before *ing* to prevent ambiguity *dye*, to *stain*, *dye-ing*, *hoe*, *hoe ing*, *shoe*, *shoe-ing*, *singe*, *singe ing*, *stringe*, *stringe ing*, *sunge*, *sunge-ing*, *tinge*, *tinge-ing*, *toe*, *toe ing*

f Words ending in *ee* omit one *e* when the additional syllable begins with *e*, as, *see*, *seeh*, but retain it before *ing* and *able*, as, *see ing*, *see ee ing*, *agree-able*

L. 8.—49 Rule 4—*a* *Monosyllables* and words accented on the *last syllable* ending with a *single consonant*, preceded by a *single vowel*, upon assuming a syllable beginning with a *vowel* (as *ing*, *ish*, *ed*, *ei*, *est*, *ence*, *y*, &c), *double the last consonant*, as, *blot*, *blot-ing*, *mud*, *mud-dy*, *befit'*, *befit'-ing*, *defer'*, *defer'-ring*, *repel'*, *repel'-ling*.

b But words ending in one consonant,—either when preceded by *two vowels*, or when not accented on the *last syllable*, preserve the last consonant *single*, on assuming *ing*, *ish*, *ed*, &c, as, *Bloat*, *bloat-ing*, *cool*, *cool-ei*, *need*, *need-y*, *repeal'*, *repeal'-ing*, *ben'efit*, *ben'efit-ing*, *dif'fei*, *dif'fei-ing* Except *wool*, *wool-len*, *wool-ly*

c When the augment is a *consonant*, no doubling takes place, as, *blot*, *blots*—Words ending with *two consonants*, do not take an additional consonant before *ing*, *ish*, *ed*, &c, as, *instrud*, *instruct ed*

d Words ending in *l* or *p*, (and one in *s*.) though not accented on the last syllable, have frequently, but contrary to analogy, the *l* and *p* doubled, as, *travel-ler*, *worship-per*—In the following words the doubling is too firmly established to be readily discontinued *apprelled*, *biased*, *cancelled*, *cavilled*, *chiselled*, *counselled*, *diailling*, *duelling*, *equalled*, *gravelled*, *grocelling*, *jeweller*, *kidnapped*, *labelling*, *leveller*, *lbelling*, *medalling*, *modelling*, *parcelling*, *pen-cilling*, *travelling*, *worshipping*

e The influence of the *Accent* will be seen from the following —

Confer', *confer -ring*, *confe rence*, *refer'*, *refer'-ring*, *ref'e -ence*, *befit'*, *befi'-ting*, *befit'-ted*, *ben'efit*, *ben'efit ing*, *benefit-ed*

The following examples illustrate the whole rule —

1 Consonant doubling

Blot,	def'er',	repel',
Blot'er',	def'er rest,	repel rest,
Blot'ing,	def'er ring,	repel ring,
Blot'ed	def'er red	repel-led
Blot'ch	flat fish	thin nei

2 Consonant single

Bloat,	blōt'	fer,	repol,
Blon-est,	blōt'	fer est,	repol est,
Blon-ing,	blōt'	fer ing,	repol ing,
Bloat-ed,	blōt'	fer ed	repol ed
Rain v	rain	ish	in er

3. With a consonantal augment = Blof *s*, senf *s*, suffe *s*

L. 9. a.—50 Rule 5 —*a* Words ending with two consonants, except *ll*, retain both consonants upon assuming an augment, beginning either with a vowel or a consonant, as, *stiff-ly* from *stiff*, *odd-ity* from *odd*, *hai miles-ness* from *hai miles-ness*

b But words ending in *ll*, generally, if not always, drop one *l* before *ness*, *less*, *ly*, and *ful*, as, *full*, *ful-ness*, *still*, *shil-les*, *shil-ful*. But *ill-ness*, *still-ness*, *shill-ness*, *small-ness*, *tall-ness*, and words in *all*, are exceptions.

51 *Rule 6*—*a* Compound words are generally spelled in the same manner as the simple words of which they are composed, as, *glas-house*, *ther-e-by*, *up-hill*—*b* But words ending in *ll* in their simples generally drop one *l* when joined to other words as, *al-mighty*, *al-ready*, *al-ways*, *hand-ful*—*c* But, when *all*, *hill*, *mill*, and *well*, form the termination of a compound word, the *ll* is generally preserved, as, in *re-call*, *be-fall*, *up-hill*, *u-nid-mill*, *far-e-ri-ll* So also in words in which the union is only partial, as, *all-sufficient*

L 9 b -52 a Much has been done of late (particularly by the late Dr Webster, of New Haven, U S of America) to reduce the orthography of the English language to a greater degree of uniformity, but the deviations from analogy, though greatly diminished, are still numerous. A perfect uniformity of spelling would render the acquisition of the language not only easier to foreigners but also to our own country men—Much of the irregularity of our orthography is to be attributed to the want of knowledge in our early printers. Thus, in early books, we find eminent and imminent, ingenuous and ingenuous promises and is used

The words of the English language having been derived from such a variety of source, a question might be raised whether all words terminating in syllables of the same or nearly the same sound should be spelled with the same letters. I naturally would certainly plead for such a mode, and would prevail, were not respectable writers as well as derivation frequently at variance with such a plan. In case of this kind the only safe principle which can be adopted is to reduce under one uniform mode of termination, all words which can be so classified without violating established usage, or the just principles of derivation. Thus,

1. Words formerly ending in *ie* in the singular, as *glorie*, *bountie*, retain the *ie* in the plural, and change it into *u* in the singular, as, *bounty*, *bounties*.

saviour *Tenour* means continuity of state, *Tenor*, a clef in music. In all the adjectives of the preceding words, *u* has for some time been omitted, as, *crucious*, *honor-able*, *author-itative*, *vigo-ous*, *labo-ious*.

4 Much irregularity prevails with regard to words ending in *or* and *er*, thus, some would write *instructor*, others *instructer*. The termination *or* in these words is becoming more general, as, *visitor*, *cultivator*, *objector*. Sometimes *er* implies a difference of meaning, thus, *sailor*, a mariner, *sailer* is applied to a vessel.

5 Words ending in *ense* or *ence*. Uniformity would recommend *ense*, but custom is divided, employing *se* in *expense*—but *ce* in *defence*, *offence*, *pretence*, and *recompence*. But in all the derivatives *s* is employed—*defensive*, *expensive*, *offensive*, *pretension*, *recompensing*.

6 Terminations from the Latin *ans* generally retain *ant*, as, *abundant*, *reluctant*, but other words formerly ending in *ant*, *ance*, are now written with *ent*, *ence*, as, *dependent*, *dependence*, except *defendant*, *attendant*. Those which formerly began with *en* are now frequently written with *in*, as, *inquire*. But *en* is retained in many, as, *entice*, *entire*. At present, there are two adjectives, *dependant*, in the power of another, and *dependent*, hanging from *Dependent*, the noun, means one who lives in subjection to another, a retainer.

7 When a verb ends in *se* or *sy*, its corresponding noun must end in *ce* or *cy*, thus, *advise* *advice*, to *practise*, a *practice*, to *deceive*, a *deceit*, to *prophecy*, a *prophecy*. Dr Webster gives *practice* both for the noun and verb, but contrary to general usage.

8 Many verbs end in *ise* or *ize*. The spelling of the primitive, when known, should be adopted, but when not, uniformity would recommend the use of *ize*, though custom (especially in words derived from the Greek) inclines to *ise*, as, *civilize*. Another reason for preferring *ise* is, that many of the nouns of these verbs end in *ism*, as, *galvanism*, *anglicism*.

9 With respect to the termination *ction* or *xion* in many nouns, the former is preferable, as, *connection*, *inflection*, *selection*.

10 In the words *befall*, *recall*, *install*, *enthall*, it has been recommended that the double *l* should be retained, as it forms a guide to the correct pronunciation of these words.

11 New terms introduced must conform as much as possible to *orthographical analogy*, thus, *systemize* from *system* is preferable to *systematize*, as, in *modelize*, *civilize*, &c.

12 Several words are now spelled differently from what they were some time ago, thus, *choose*, *jail*, are used in preference to *chuse*, *gaol*, which are obsolete in all good works.

13 Dr Johnson's Dictionary has, till recently, been considered the standard for the *signification* of words, and Walker's for the *pronunciation*. Johnson's Dictionary, however, is deficient in philological research, in orthographical consistency, and, occasionally, in accuracy of definition, so that most modern writers have with great propriety deviated from it in these respects. Still, the work is very valuable from the strong masculine sense of its author, and the appositeness of his illustrations. Some time ago, Dr Webster, of New Haven, U.S. of America, published an elaborate Dictionary of the English Language, in which he has avoided the irregularities of Johnson's orthography, and much improved his definitions, but, of the correctness of his etymologies several scholars have expressed great doubt. The last edition of his Dictionary, in one thick volume, improved by Goodrich and Porter, can be strongly recommended as a most useful work. Richardson's Dictionary has many good features, but it is susceptible of much improvement.

Of smaller works, the following can be recommended,—*Maundei's Treasury of Knowledge*, Walker's *Dictionary improved by Smart*, and another edition of Walker by *Davis*.

Directions for acquiring a Knowledge of Orthography

LESSON 10.—Exercise 10.—Page 7

53 *Direction 1*—Let the *Rules* and *Observations* given from 43 to 52 be carefully impressed on the memory, and applied not only to the correction of the respective *Exercises*, but whenever opportunity occurs, till the whole is familiarized to the mind.

51 *Direction 2*—*Dictation* should be steadily and frequently practised

Too much importance cannot be attached to the advantages resulting from this mode. Many persons are able to spell well orally, but fail to do so in writing. Only practice will correct this fault.

55 *Direction 3*—The *Transcription* or *Dictation* of lists of difficult words, and words liable to be misapplied, should form another frequent exercise. Of this kind are the following—

1 Words similar in sound, but different in spelling and significance, as,

4ides, & a cooper's axe,	4ides, & does add, join
4le, & strong beer	4il, & to feel pain or grief
4lter, & of a church,	4lter, & to change
4n4lth, & anything	4n4lth, & what one is obliged by duty
4Practice, & the habit of doing anything,	4Practise, & to do habitually
4Populace, & the common people,	4Populous, a full of people

2 Words differently spelled, but pronounced *nearly* alike

Accidence, s the rudiments of Criminate	Accidents, s unforeseen events
Assister, s help	Assistants, s helpers
Assist, s an assembly	Counsel, s advice
Assume, s escape from examination	Illusion, s false show, mockery
Assume, v sit to ride out of	Immerse, v tr to dip in water
Assume, a. lary	Idol, s an object of worship
Assume, a. healing	Sanitary, a. designed to promote

³ Words of similar sound, but differing in respect of aspiration and meaning. ^{as}

4. <i>to join</i>	<i>He</i> <i>has</i> <i>joined</i> <i>the</i> <i>team</i> .
5. <i>to injure</i>	<i>He</i> <i>has</i> <i>injured</i> <i>the</i> <i>player</i> .
6. <i>covering for the head</i>	<i>He</i> <i>has</i> <i>worn</i> <i>the</i> <i>hat</i> .
7. <i>high land</i>	<i>He</i> <i>has</i> <i>climbed</i> <i>the</i> <i>hill</i> .

1 Words *spelled* alike, but differently *pronounced* and *applied*, according to the *accent* as,

Keep, v. to keep awake
Keep, a great majority
Keep, a small majority
Leave, v. to leave when one is wanted

5. Words received on the same syllable, but whose Orthography or Pronunciation, or both, are changed by a change of the Part of Speech. ^{as}

6 Words which *change* one or more letters, to distinguish the *different parts of speech*, as,

Bath (th sharp), is a convenience for	Bathe (th flat), v. to immerse one's self in water.
Breath, is air respired by animals,	Breathe, v. to draw breath
Cloth, is a texture for dress,	Clothe, v. to dress, cover
Grief, is sorrow,	Grieve, v. to mourn
Grass, is the herbage of fields,	Graze, v. to feed on grass, touch lightly

7. Words liable to be mis-spelled, either from the *silence*, or unusual sound, of one or more letters, as,

Achieve,	Acquiesce,	Aisle,	Answer,	Assistance,
Autumn,	Business,	Catalogue,	Cinque,	Debtors,
Cupboard,	Doubt,	Fatigue,	Heifer,	Myrrh

8 Words of unsettled Orthography as,

Ancient or Antient,	Brazier or Brasier
Cipher or Cypher,	Connection or Connexion
Dispatch or Despatch,	Inclose or Enclose,
Expense or Expence,	Silky or Silly,
Inquire or Enquire,	Garety or Galety

9. Difficult or unusual words, as,

Ache, acre, ague arraign, aesculap, alm's,
Brocade, bazaar, banquet, basalt burlesque, bohem,
Caliph, chinos, crayon, chirt, chalice, chagrin, critique, &c

10 The Latin and Greek Prefixes see 286, 287.

11 Words which vary in their *termination* according to their meaning or derivation. as,

Sailor, a man devoted to a maritime life,	Sailor, generally means a ship that sails well
Assigner, one who assigns or appoints,	Assignee, the person appointed to act for another
Dependent, a one who lives in subjection to another,	Dependant, a in the power of another
Dependent, a hanging from,	Depository, the place in which anything is lodged
Depositary, a person with whom anything is lodged,	Tenor, the higher kind of voice belonging to a man.
Tenor, the general course of anything,	

PART II.—ETYMOLOGY.

LESSON 11.—Exercise 11.—Page 10

56 *ETYMOLOGY* explains the *Classification*, *Inflection*, and *Derivation* of words

Etymology is derived from ἐτύμος (etumos), *true*, and λόγος (logos), *word*

57 a *Classification* is the arrangement of words into different sorts or *classes*, according to their respective properties. These classes are called *Parts* or *Divisions* of Speech

b *Inflection* is the change or alteration which words undergo, particularly in the *termination*, to express their various relations

c *Derivation* is that part which explains the *origin* and *primary* signification of words

I CLASSIFICATION

58 There are, in English, nine *Classes* of words, or *Parts* of *Speech*, namely, 1, the Article, 2, the Substantive or Noun, 3, the Adjective, 4, the Pronoun, 5, the Verb, 6, the Adverb, 7, the Preposition, 8, the Conjunction, and 9, the Interjection

1 An *Article* is a word put before a noun to show whether the object represented by the noun is taken in an *indefinite* or in a *particular* sense, as, *a man*, *the man*

2 A *Substantive or Noun* is the name of any person, place, or thing which either exists, or is supposed to exist, as, *John*, *London*, *horse*, *book*, *hope*

3 An *Adjective* is a word used with a noun to denote some *quality*, *number*, *quantity*, or other *attribute* belonging to the person or thing represented by the noun, as, "A *good* man," "trials, *horres*," "many *books*," "green *grass*," "different *ways*."

4 A *Pronoun* is a word used instead of a noun, to avoid repeating it in the same sentence, as, "When Caesar had conquered Gaul, he turned *his* arms against *his* country" (Here *he* and *his* are *Pronouns*.)

5. a A *Verb* is a word employed to *affirm* or *assert* that a person or thing is—1, either *existing*, as, “*I am.*” or 2, *doing something*, as, “*I teach.*” or 3, is the *object* of some action, as, “*I am taught.*”

b A *verb* is also used to *command*, *exhort*, *request*, or *ask a question*, as, “*Be silent.*” “*Study diligently.*” “*Spaie me.*” “*Lend me the book.*” “*Hast thou written the letter?*”

6 An *Adverb* is a word used with verbs, adjectives, and other adverbs to express some circumstance of *time*, *place*, *manner*, *degree*, *affirmation*, &c; as, “*He wrote lately.*” “*He lives here.*” “*He reads well.*” “*A truly diligent scholar.*” “*He speaks very fluently.*”

7 A *Preposition* is a word placed before nouns or pronouns to show the *relation* in which persons or things stand with regard to other persons or things in the sentence, as, “*He went from London to Leeds.*”

8 A *Conjunction* is a word used to *join* words in construction, or to connect parts of sentences, so as to form a single whole, as, “*One and one make two.*” “*He and I must go.*”

9 An *Interjection* expresses some sudden wish or emotion of the mind, as, *O' ah' alas!*

59 a The classification of words into distinct parts of speech has formed the subject of much unprofitable discussion. Some writers contend for *two* classes only, some for *four*, others for *eight* or *ten*. Were the classes reduced to two or four, the subordinated divisions would be proportionably increased, and the specific differences would neither be so easily acquired nor so readily applied as by the present arrangement. The disadvantages attendant on such a mode would be severely felt when the pupil attempted the acquisition of a foreign language. Why then introduce an innovation which is calculated not to assist but to perplex? The *intention of classification* is to assist the memory in the acquisition and retention of facts, objects are, therefore, ranged in the order determined by their specific properties. Accordingly, the parts of speech in the English language may be conveniently arranged in the following *Order*—

- 1 *Articles*, to define the *extent* of meaning implied by nouns
- 2 *Nouns*, to denote the *names* of persons and things.
- 3 *Adjectives*, to denote various *qualities* existing in persons or things
- 4 *Pronouns*, employed as *substitutes* for nouns
- 5 *Verbs*, to *affirm* something respecting a person or thing
- 6 *Adverbs*, to denote some circumstance of *time*, *place*, &c of a verb or adjective
- 7 *Prepositions*, to denote certain *relations* between persons or things
- 8 *Conjunctions*, to connect words in construction
- 9 *Interjections*, to express some sudden wish or emotion

b In the following passage all the parts of speech are exemplified, the numeral over each word denotes the part of speech in the order in which it is explained, thus, 1 stands for the article, 2, for the substantive, 3, for the adjective, &c

1 2 7 2 5 1 2 3 7 2 8 5 7 4 7

The power of speech is a faculty peculiar to man, and was bestowed on him by his benevolent Creator, for the greatest and most excellent uses, but alas! how often do we pervert it to the worst of purposes

6 5 4 5 4 7 1 3 7 2

c The best and most rational mode of making the pupil understand the parts of speech, is to require him to distinguish them by the definitions and illustrations subjoined to each. Numerous additional examples may be supplied by the teacher.

60 a *Grammatical Parsing*, or resolving a sentence into the various elements of which it is composed, forms a very useful auxiliary in Grammatical Instruction. For *Models* and *Exercises* on this subject, the pupil must consult the volume of *Exercises*.

b *Etymological Parsing Table*

1 <i>An Article</i>	Why? Definite or Indefinite? Why?
2 <i>A Substantive</i>	Why? Proper, common, or abstract?—gender?—number?—person?—case? Why? Decline it. Quote the rule for the formation of the plural.
3 <i>An Adjective</i>	Why? Of what kind? Why? Mention the degree of comparison, compare it.
4 <i>A Pronoun</i>	Why? What kind?—gender?—number?—person?—case? Why? Decline it. If a <i>Relative</i> ,—which is the antecedent?
5 <i>A Verb</i>	Why? Transitive, Intransitive, or Passive?—regular or irregular? Mood?—tense?—number?—person? Why? Conjugate the verb or mention its principal parts.
6 <i>An Adverb</i>	Why?
7 <i>A Preposition</i>	Why?
8 <i>A Conjunction</i>	Why?
9 <i>An Interjection</i>	Why?

II INFLECTION.

LESSON 12.—Exercise 12.—Page 10

61 *Inflection* is the change or alteration which words undergo, particularly in the *termination*, to express their various relations

I OF THE ARTICLES

62 *a.* An *Article* is a word put before a noun, to show whether the object represented by the noun is taken in an *indefinite* or in a *particular* sense, as, "A man," "The man"

b. The Articles are, in strictness *Adjectives*, *a*, *an*, being abbreviations of *or*, *are*, *one*, used unemphatically, and *the*, of *that*. They may, however, advantageously retain the separate position which grammarians have long assigned to them. For, by this means, their several peculiarities are rendered more intelligible to learners, and a comparison between them and those of other languages is greatly facilitated

63 *a* The articles are *a* or *an*, and *the*

b *A* or *an* is called the *indefinite* article, because it does not point out any particular person or thing, as, "a book," that is, *any* book.

64 *a* *A* is used before nouns only in the singular number, beginning with a *consonant*, or the aspirate *h*, as, "a tree," "a hero," before *u* when sounded *long*, and before words beginning in *sound* with *w* and *y*, as, "a unit," "such a one," "a ewe," "a European"

b *A* is, however, used before *plural* nouns when they are preceded by the words *few* and *great many*, as, "A few men," "A great many apples," also before collective words, as, "A dozen," "A hundred men"

c In poetry *a* is sometimes placed between the adjective *many* and a singular noun, as, "full many a gem." This construction, though allowable in poetry, and common in colloquial language, is a violation of grammatical propriety

65 *a* *An* is used instead of *a* before all vowels (except those just mentioned), and also before silent *h*, as, "an eagle," "an hour." In order to prevent a disagreeable *hiatus*, it is also used before words beginning with *h sounded*, when the accent is on the *second* syllable, as, "an historical account"

b The words beginning with *h silent*, according to Walker, are *heir*, *heir*, *honest*, *honour*, *hospital*, *hostile*, *hour*, *humour*, *humble*, and their derivatives. Both in the *Bible* and the *Prayer Book*, *an* is very frequently used before words which are now aspirated. (See 22.)

c. *A* and *an* are (as stated in 62. b) merely abbreviations of the old words *æ* and *ane*, signifying *one* used unemphatically. The peculiar difference in the application of the article *a* or *an*, and the numeral *one*, may be thus shown — When I speak of *one* object in contradistinction to *two* or *more*, I make use of the term *one*, as “Can *one* man carry this weight? No, but *two* can.” But when I allude not so much to the number as to the *species*, I say, “Can a *man* carry this weight? No, but a *horse* may.”

66. a. *The* is called the *definite article*, because it indicates that some *particular* person or thing is meant, as, “*the* book,” meaning a *particular* book. *The* is used before nouns both in the singular and the plural number.

b. *The* before a *vowel* is sounded as *thi*, before a *consonant* as *th'*, as, “*thi* eye,” “*th'* man”

c. A noun without an article before it, denotes either *all* of that kind, as, “*Man* is mortal,” that is, *all* mankind, or an *indefinite* number, as, “*There are men* destitute of shame,” that is, “*there are some men*”

2 OF SUBSTANTIVES

LESSON 13.—Exercise 13. a. & b.—Page 11.

67. a. A *Substantive* or *Noun* is the name of any person, place, or thing which either exists, or is supposed to exist, as, *John*, *London*, *horse*, *book*, *hope*.

b. Every thing that we can see, feel, hear, or conceive to exist whether material or immaterial, is a noun, thus, *boy*, *John*, *horse*, *school*, *book*, are material substances, because we can see and touch them. *Honour*, *hope*, *goodness*, are also nouns, for though we can neither see, nor hear, nor touch them, yet we can conceive such qualities or principles to exist, as, “*The honour in which he was held*,” “*Hope cheered him when unfortunate*,” “*His goodness was conspicuously*”

c. A *Substantive* may, in general, be distinguished by its taking an *article* to *use* it, or by its making *sense* of *itself* as, an *animal*, a *man*, *honour*, *hope*, *goodness*. The term *Substantive* is derived from *subsidre* to stand, to distinguish it from an *adjective*, which cannot, like the noun, stand alone. *Noun* comes from *nomen*, a name.

68. Substantives are of three kinds, *Proper*, *Common*, and *Abstract*.

a. *Proper Nouns* are the names given only to *individuals*, as, the particular names of persons, places, seas, rivers, mountains, &c., as, *George*, *Britain*, *London*, the *Baltic*, the *Thames*.

b. When *Proper Nouns* denote more individuals than one, they become a kind of *common noun*, as, “*the Johnsons*,” “*the Hancocks*,” and also, when they denote a *species* or *character common* to several, as, a *Milton*, a *Shakspeare*, a *Chatham*.

69 a. A *Common Noun* is the name which is given to every thing of the same kind or class, as, *man, hen, city, tree*

b *The principle of classification explained* — Observing many individuals to agree in certain properties, we refer them all to one *class*, to which we give a name, comprehending, in its signification, all the properties by which the class is distinguished, thus, every thing which can, of itself, move from place to place is called an *animal*, and this term *animal* is applicable to every individual in that class. Again, every animal which has four legs is called a *quadruped*, and the term *quadruped* is common to all the individuals possessing those properties. So also, *Boy* is a name common to thousands of human beings, but the name *William* or *Thomas* may be appropriated only to few individuals of the class. The name *boy* is therefore a common noun, while *William* and *Thomas* are proper nouns.

c *Common nouns*, also called *Appellatives* or *General Terms*, may be divided into the following varieties —

1 *Class nouns*, which indicate any single individual of which the class consists, as, *boy, horse, house, poet, orator*. These terms can be applied to any one of the respective classes to which the individual belongs.

2 *Collective nouns* denote a number of individuals *united* together as a whole, as, *parliament, army, flock, nation, multitude, &c.*

3 *Names of materials* which denotes substances, as, *gold, water, sugar, silk*.

4 *Names of numbers, weights, measures, quantity, distance, or time*, as, *a million, a pound, a quart, a mile, a year*.

70 a *Abstract Nouns* are the names of *Qualities* considered apart from the objects in which they are found, as, *wisdom, beauty, hardness, roundness*.

b Though the qualities *wisdom, beauty, &c.*, cannot exist independently of, or apart from, the persons or things to which they belong, as, a *wise man, beautiful rose, hard iron, a round marble*, yet we can form a distinct notion of them without thinking of the particular person or thing in which they exist, and can assign names to them. These qualities themselves, also, may be characterized by other qualities thus, we can say *profound wisdom, great beauty, extreme hardness, perfect roundness*.

c *Abstract nouns* comprise several kinds, which may be arranged thus —

1 *Names of qualities* relating either to *material objects* or to the mind, and including the *virtues, vices, passions, and habits of man*, thus, *goodness, wickedness, industry, truth, acuteness, dulness, solidity, fluidity, whiteness, blackness, imagination*.

2 *Names of actions*, including the nouns usually termed *verbal* or *participial* with the *infinitive mood*, as, *reading, working, walking, studying, to study*.

3 *Names of states or conditions* either of mind or body, or of things in general, as, *health, sickness, wealth, poverty, heat, cold*.

71 Nouns admit of variations to express *gender, number, and case*.

Gender.

72 a Living beings are divided into two classes or sexes, *male* and *female*. Things without life are of neither sex, and are thus called *neuter*. — In Grammar, *Gender* is the distinction made in nouns, to show whether the persons or things of which we speak are *male, female, or neither*. The grammatical Genders are the *Masculine, the Feminine, and the Neuter*.

- b* The *Masculine* gender denotes *male* animals, as, *man, horse*
- c* The *Feminine* gender denotes *female* animals, as, *woman, hen*
- d* The *Neuter* or *neither* gender, denotes objects *without life*, as, *house, garden, frugality, hope*

73 *a* Names which are applicable either to males or females, are said to be of the *common* gender, as, a *parent, a friend, a sheep*

In the *c* instances, however, the sex is either not known or not regarded. When the sex is known, we should consider *parent, friend, &c*, masculine when applied to a man, and feminine when applied to a woman.

b In the distribution of gender, the English language follows the order of nature. In French, on the contrary, all nouns are either masculine or feminine, and in Greek and Latin, the gender of *inanimate* objects is determined by the termination.

c When speaking of animals, the sex of which is not regarded by us, we frequently assign to them gender suited to their particular characteristic properties. The strong and bold ones being considered of the *masculine*, and the weak and timid of the *feminine* gender, thus, we say of the *horse*, that *he* is a useful animal, of the *hare*, that *she* is timidous.

d *Insects, small quadrupeds, birds, and fishes*, are frequently spoken of as *neuter*.

74 *a* *Inanimate* objects, when spoken of, or spoken to, as if they were *persons*, are considered either as masculine or feminine, thus, we say of *Time*, "he flies on rapid wings," and of the *Earth*, "she is fruitful."

b This mode of giving life and sex to inanimate things, forms a striking beauty in our language, and renders it in this respect superior to the languages of Greece and Rome, neither of which admitted this animated phraseology. But no fixed rule can be given to determine, in all cases, which objects may be considered masculine and which feminine. In general, however, nouns that convey an idea of strength, firmness, or energy, are masculine, as, the *sun, Time, Death, Spring, Love, Autumn, Winter, &c*. Those which convey an idea of weakness or timidity, or which are more of a passive than of an active nature, are feminine, such as, the *Moon, Earth, Church, Religion, Nature, Summer, Spring, the names of Ships, Virtues, Trees, Cities, and Countries*, and also of abstract nouns, as *Liberty, Honor, &c*.

75 The Feminine gender of nouns is distinguished from the masculine in three ways—

a FIRST, BY DIFFERENT WORDS, *as*,

<i>Masculine</i>	<i>Feminine</i>	<i>Masculine</i>	<i>Feminine</i>
<i>Bachelor</i>	<i>maiden or spinster</i>	<i>Cock</i>	<i>hen</i>
<i>Bull</i> (bū)	<i>belle</i>	<i>Colt</i>	<i>filly</i>
<i>Bird</i>	<i>cow</i>	<i>Dog</i>	<i>bitch</i>
<i>Bird</i>	<i>girl</i>	<i>Drake</i>	<i>duck</i>
<i>Bird</i>	<i>sister</i>	<i>Earl</i>	<i>countess</i>
<i>Bird</i>	<i>don</i>	<i>I Father</i>	<i>mother</i>
<i>Bird</i>	<i>cow</i>	<i>Frat or mouk</i>	<i>nun</i>
<i>Bird</i> , <i>ox</i> , <i>or</i> <i>sheep</i>	<i>sheep</i>	<i>Gander</i>	<i>goose</i>

<i>Masculine</i>	<i>Feminine</i>	<i>Masculine</i>	<i>Feminine.</i>
Gentleman	{ lady (<i>rarely</i> , gentlewoman)	Papū	mammā*
Hart	roe	Ram	ewe
Horse	mare	Rake	jilt
Husband	wife	Sire (when ap- plied to the	mādam
King	queen	King)	mādam
Landlord	landlady	Sire (a horse)	dam
Lord	lady	Sloven	slut
Male	female	Son	daughter
Man	woman	Stag	hind
Mister	mistress	Swain	nymph
Master	miss	Uncle	aunt
Mister (a male fish)	{ lf iwncl	Wizard	witch
Nephew	niece		

b SECOND, BY A DIFFERENCE OF TERMINATION, AS,

<i>Masculine</i>	<i>Feminine</i>	<i>Masculine</i>	<i>Feminine</i>
Abbot	abbess ^f	Giant	giantess
Actor	actress	Governor	governess ^e
Administrātor	administratriz ^f	Heir	heiress
Adūlterei	adūlteress	Heitor	heritrix
Ambassador	ambassadress	Hēro	hēr-o-īno
Arbiter	arbitress	Hunter	hūntress
Author	authoress ^e	Hōst	hōstess
Baron	baroness	Instructor	instructress
Bridegroom	bride	Jew	jowess
Benefactor	benefactress	Lad	lass *
Cāterer	cāteress	Landgrāv ^o	landgrāvīne
Chanter	chantress	Lion	lioness
Conductor	conductress	Marquis	marchioness
Count	countess	Mājor	mājoress
Czar	{ czarīna (pr za-rē-na)	Monitor	monitress
Dauphin	dauphiness	Negro	negress
Deacon	deaconess	Patron	pitioness
Director	directri ^v	Peacock	peahen
Don	donri ^v	Peer	peeress
Duke	duchess	Prioi	prioresse
Elector	electress	Prince	princess
Emperor	empires	Prophet	prophetess
Enchanter	enchantrix	Protector	protectiess
Exēcutor	exēcutrix	Priest	priestess
Fornicātor	fornicātrix	Shepherd	shepherdess
Founder	foundress	Sheldrake	shelduck

* The mark — over a syllable shows that it is *long*, as (ī) in *tyrant*, the mark ^v denotes that the syllable is *short*, as (ē) in *executor*.

<i>Masculine</i>	<i>Feminine</i>	<i>Masculine</i>	<i>Feminine</i>
Songster ^f (a bird)	songstress	Traitor	traitress
Sorcerer	sorceress	Tutor	tutorress
Sultan	sul'tānness or sultāna	Tyrant	tyranness
Testator	testūtrix	Viscount	viscountess
Tiger	tigress	Votary	votress
		Widower	widow

C THIRD, BY PREFIXING ANOTHER WORD, 15,

<i>Masculine</i>	<i>Feminine</i>	<i>Masculine</i>	<i>Feminine</i>
Cock-sparrow	hen-sparrow	Man-servant	maid-servant
He-goat	she goat	Male-child	female-child

d Several words have the same termination for both masculine and feminine, as, *guide, guardian*. Some have a feminine but no masculine, as, *laundress, empress, Amazon, bairne, doctress, jointress, mantua maker, ruffler, shrew, siren, tzen, and virago*.

e In a few words, such as *poet, author, &c.*, when the office or profession, and not the sex of the individual is intended, the masculine term is used, but when we wish to distinguish the sex, the feminine noun must be employed to express the female. Thus, the phrase "the poets and authors of the age," includes both males and females, but "she is the best poetess in the country" signifies, that she is the best, only of her own sex.—*Governess* means, generally, a lady who instructs.

f *Ster* originally denoted the occupation of a woman, as, *seam ster spin ster, brew ster*. The term *songster* is now confined to birds. The word *singer* is applicable both to men and women, either the proper name, or the word *male* or *female*, being employed to distinguish the sex. The termination *ess* is derived from the Norman French, and is, direct from the Latin —*Infant*, a prince of the royal family either of Spain or Portugal, makes, in the feminine, *Infanta*.

Number

LESSONS 14 to 17.—Exercises 14 to 17.—Page 11

1. 14.—76 *Number* is the inflection of a noun, to indicate one object or more than one.

77 There are two numbers, the *Singular* and the *Plural*.

The *Singular* denotes one object, as, an *apple*. The *Plural* denotes more objects than one, as, *apples*.

The singular is always expressed by the noun in its simple form, as, *apple, box*.

78 *Rule 1* —The plural of nouns is generally formed by adding *s* to the singular, as, *book, books, spoonful, spoonfuls*.

When the plural *s* coincides with the terminating letter of the singular, the noun retains the same number of syllables in the plural as in the singular, as, *hand, hair, box*. But when the singular ends with a silent *e* after the soft *c, g, ch*, or after *ss, x, or z*, the addition of *s* adds a syllable in the plural, as, *face, faces, box, boxes, box-e*.

79 *Rule 2* —a Nouns in *ch, sh, s, -h, -z, -i*, or in *o*, after a consonant, form the plural by adding *es, es*, *church, churches*.

misses, misses, lash, lashes, fox, foxes, topaz, topazes, rabbis, rabbies, hero, heroes, woes

The plural of words ending in *ch* soft, in *s, sh, &c.* is here formed by adding *es*, because single *s* cannot be pronounced after those letters.

b Nouns ending in *ch* hard, in *a* after a vowel (with these words, *canto, cento, grotto, halo, junto, motto, portico, prariso, quarto, octavo, duodecimo, memento, solo, tyro, and violoncello*). take *s* only in the plural, as, monarch, monarchs, folio, folios, bamboo, bamboos, canto, cantos

c The practice of spelling *canto, cento, &c.* with only *s* is a violation of Rule 2 *a*, as would be in conformity with it

80 Rule 3—*a* Nouns in *f or fe* change, for the sake of an easier utterance, *f or fe* into *ies* in the plural, as, loaf, loaves, life, lives

b But nouns in *ff* (and these words, *bif, chief, dwarf, sief, fife, grief, gulf, handkerchief, hoof, kerchief, mischief, moof, noof, reproof, safe, scarf, strife, surf, turf, and whaif*) follow the general rule, by adding *s* only, as, muffs, muffs, grief, griefs. *Staff*, a stick, has *staves* in the plural, *stave*, a verse, is regular, as, *staves*. The compounds of *staff* are regular. as, *distaffs*

L. 15.—81 Rule 4—Nouns ending in *y*, after a consonant, change *y* into *ies* to form the plural, as, lady, ladies. But *y* after a vowel is not changed, as, day, days, attorney, attorneys. But *uy* makes *ies*, as, colloquy, colloquies

Words ending in *u* after a consonant were formerly spelt with *ie* in the singular, as, *fie, glorie*, and thus, though we have substituted *y* for *ie* in the singular, we retain *ie* in the plural. The plural of *allali* is *allalies*

82 Rule 5—*a* Some nouns, in forming the plural, take the old Saxon termination *en*, as,

Man	men	Footman	footmen
Woman	women	Child	childien
Alderman	aldermen	Ox	oxen
Statesman	statesmen		

b The plural of English Proper Names in *man* is formed by adding *s* only; as, The *Longmans*, the *Denmans*. We also say, *Turkomans*, *Mussulmans*, *Germans*, *talismans*. But the compounds of the common noun *man* have *men* in the plural, as, Dutch *men*, French *men*.

83 Rule 6—*a* The following form their Plurals irregularly—

Singular	Plural	Singular	Plural
Cow	cows, rarely <i>lime</i>	Mrs	Mesdames
Foot	feet	Mouse	inice
Goose	geese	Sow	sows, sometimes <i>swine</i>
Louse	lice	Tooth	teeth
Mr	Messrs		

b The following have two plurals, each with a different meaning —

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
Brother	<div style="display: inline-block; vertical-align: top;"> brothers (<i>sons of the same parents</i>) brethren (<i>persons of the same society or profession</i>) </div>	Index	<div style="display: inline-block; vertical-align: top;"> indices (<i>algebraical quantities</i>) indexes (<i>tables of contents</i>) </div>
Die	<div style="display: inline-block; vertical-align: top;"> dies (<i>for coming</i>) dice (<i>small cubes for gaming</i>) </div>	Letter	<div style="display: inline-block; vertical-align: top;"> letters (<i>the number</i>) letters (<i>literature</i>) </div>
Fish	<div style="display: inline-block; vertical-align: top;"> fish (<i>the species</i>) fishes (<i>the number, as, 3, 4</i>) </div>	Pea	<div style="display: inline-block; vertical-align: top;"> pease (<i>the species</i>) peas (<i>the seeds-as distinct objects</i>) </div>
Genius	<div style="display: inline-block; vertical-align: top;"> geniuses (<i>persons of great mental powers</i>) genii (<i>imaginary spirits</i>) </div>	Penny	<div style="display: inline-block; vertical-align: top;"> pence (<i>value or amount</i>) pennies (<i>distinct pieces</i>) </div>

c Other nouns, when used in the Plural, have a sense different from the singular, as,

Corn, grain,	Corns, excrescences on the feet
Iron, a hard metal,	Iron, utensils made of iron
Manner, mode of action,	Manners, behaviour
Practice, habit,	Practices, actions
Salt, a substance used for seasoning,	Salts, used for medicine

d Compounds, in which the principal word is placed first, vary the *principal* or *first* word to form the plural, and the *adjunct* to form the possessive case, as, Sing *father* in law, Plur *fathers* in law, Possessive, father in-law's So, courts martial, attorneys general, aides-de-camp, cousins german, Possessive, court martial's, attorney general's, aide-de-camp's, cousin german's. The Possessive Plural of such nouns is not used.

e Compounds ending in *ful*, and those also which have the principal word put last, form the plural by adding *s* or *es* to the last word, as, spoonfuls, man traps, mouthfuls, camera-obscuras, Ave-Marias, fellow-servants, maid servants. But we say men servants, women-servants, as each word is considered important.

L. 16 — 84 Rule 7 — Nouns adopted, without alteration, from foreign languages, generally retain their original plurals —

1 From the Greek and Latin

a Those ending in *um* or *on*, change *um* or *on* into *a* in the plural, thus,

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
animalculum	animalcula	erratum	errata
aphilum	aphilli	forum	fora
arcuum	arcilia	frustum	frusta
automatum	automata	fulcrum	fulcra
criticism	criticia	gymnasiu	gymnasia
data	data	lycium	lycia and lycium
decimbra	decimbra	mauolciu	mauolcia
decimbra	decimbra	medium	media
decimbra	decimbra	memoranda	memoranda
emporia	emporia	memorandu	memorandum
encountur	{encountur, (i. e. see- quuntur)encountur}	momentu	momenta
encountur	{encountur, (i. e. see- quuntur)encountur}	parbella	parbella

* In *littera*, *littera*, *littera*, *littera*, have the *er* & *er* syllable long, though in Latin it is

Singular	Plural	Singular	Plural
Phenomenon	phenomena	Scholium	scholia
Perihelion	perihelia	Speculum	specula
Postlatum	postlata	Succedaneum	succedanea
Stratum	strata	Stadium	stadia

There are many other words in *um* occurring in the arts and sciences which follow this rule

b Those ending in *is* generally change *is* into *es*, thus,

Singular	Plural	Singular	Plural
Amanuensis	amanuenses	Metamorphosis*	metamorphoses*
Anthesis	antheses	Parenthesis	parentheses
Anthesis	anthes	Plasis	phases
Axis	axes	Thesis	theses
Basis	bases	Oesis	oases
Crisis	crises		
Diastasis	diastases		
Ellipsis	ellipses	Chrysalis	chrysalides
Emphasis	emphases	Lephemesis	ephemerides
Hypothesis	hypotheses	Proboscis	proboscides
Ignis fatuus	ignes fatui	Tripos	tripodes

Some change is into *ides*, as,
Chrysalis
Lyphemesis
Proboscis
Tripos

c Those ending in *a*, *us*, *en*, *er*, *ri*, or *x*, after a consonant, change *a* into *ae* in the plural, *us* into *i*, *en* into *ina*, *er* or *ri* into *ees*, and *x*, after a consonant, into *ces*, thus,

Singular	Plural.	Singular	Plural
Aper	apices	Nebula	nebulae
Appendix	appendices	Nucleus	nuclei
Calcus	calculi	Radius	radii
Calx	calces	Radix	radices
Colosus	colosse		stamina (solids of the human body)
Focus	foci	Stamen	stamens (when used of flowers)
Foramen	foramina		stimuli
Frangus	frang	Stimulus	stimuli
Formula	formulæ	Vertebræ	vertebrates
Index (see 83 b)	{ indices (algebraical quantities)	Phosphorus	phosphores
Index	{ indexes (tables of contents or pointers)	Palpus	palpi
Lamina	laminae	Quincunx	quincuncies
Larva	larvae	Ranunculus	ranunculi
Legumen	legumina	Sarcophagus	sarcophagi
Magus	magi	Tumulus	tumuli
Macula	maculae	Vertebra	vertebrae
Minutia	minutiae		

d Genus makes, in the plural, *genera*, *miasma*, *miasmata*, *dogma*, *dogmata*, and *dogmas*. *Apparatus*, *congeries*, *census*, *hætitus*, *species*, and *superficies*, are the *æ* in both numbers.

2 From the Hebrew.

Singular	Plural	Singular	Plural
Cherub	{ cherubim cherubæ	Straph	straphæ

3 From the French.

Singular	Plural	Singular	Plural
Beau	beaux	Madame	mesdames
Chamois	chamois	Monsieur	messieurs
Chateau	chateaux	Plateau	plateaux
Flambeau	flambeaux		

* In English, the penultimate of *Metamorphosis* is short, but long in Greek, as, *Metamorphosis*

4 From the Italian

Singular	Plural	Singular	Plural
Bandit	bandits	Dilettante	dilettanti
Bandito	banditti	Virtuoso	virtuosi
Cicerone	cicerones		

L 17.—85 Rule 8—*a* Some nouns have the same termination for both numbers, as, *deer*, *sheep*, *swine*, *trout*, *salmon*, &c. The singular of such words is generally denoted by the article *a* or *an*, as, “*a sheep*,” “*a trout*”

b The words *horse*, *foot infantry*, *carabine*, denoting bodies of soldiers, have a singular form, with generally a plural signification. Also the words *cannon*, *shot*, and *sail*, have, in general a plural sense. The singular of these latter words is denoted by the article *a*, as *a cannon* (See § 55.)

86 *a* Some nouns have no plural, such as *proper names*, the names of *metals*, *fossils*, *virtues*, *rites*, *arts*, *sciences*, *abstract qualities*, and of things that are *weighed* or *measured*, as, *gold*, *man*, *industry*, *idleness*, *insolence*, *reading*, *geometry*, *freedom*, *flow*, *um*.

c The only exceptions to this rule are, when more individuals than one of the same name are intended, as, the *Howards*, the *Johnsons* and also when the *different sorts* are meant, as, the *readings*, the *rites*, the *wheats*, the *teas*, the *collars*. An accurate, though a stiff mode of expression, would be to say the *different sorts of wheat*, of *tea*, &c. We may say “The *specific gravities* of two different bodies,” because the *sorts* or *kinds* are intended. But to say “*negligences* or *ignorances*” is incorrect. We should say “*acts of negligence* or of *ignorance*”

c Proper nouns, when pluralized, follow the same rules as common nouns, as, *Venus*, the *Venuses* *Ajax*, the *Ajaxes* *Cato*, the *Catoes* *Henry*, the *Henryes*, except when ambiguity or an impropriety would occur, as, “*the Wolfs*”

d With respect to two or more nouns in concordance, forming a name and a title, the *name* is pluralized, as, “*The Sir John Sinclairs are not of every day's occurrence*.” So when there are two or more of the same name, in concordance, we pluralize the *name* as the *Miss Thompsons* but in addressing letters to them we pluralize the *title*, as, “*To the Misses Thompson*” (See § 51, note 317.)

e The plural of *words*, *letters*, and *numerals* is generally formed by the apostrophe (') and *s* as “*Dot your i's cross your t's mind your h's when you eight's*.” They have a added the *i* *her* *cu* *ntos*, *wh* *er* *l* *u* *s*, *thereo* *s*, *t* *ho* *s*, &c. We write, however, the *ives* and *oes*

87 *a* Other words are used only in the plural, as the following —

Alms	Cresses	Letters (literature)	Platitudes
Annals	Cuckoos	Lunacy (incoherence)	Riches
Antipodes	Drivers	Mirth	Snuffers
Archives	Dregs	Manners	Sceptors
Archies	Entails	Martins	Shears
Archies	Entails	Mallow	Shambles
Archives	Letters	Meat	Sesame (no. 17.)
Archives	Filings	Morals	Sheep taken
Billings	Fives	Nippes	Sends
Billings	Folk (no. folks)	Nones	Tidings
Billings	Goats	Suppials	Tones
Billings	Hatches	Oats	Blankets
Billings	Horn	Oaks	Verger
Billings	Hysterics	Oats, &c.	Vials
Billings	Ides	Palms (seas)	Virtuals
Billings	Locs	Panions	Wages



b *Pains* may be preceded by the word *great*, but never by *much*. The phrase "Much pains have been taken," should therefore be, "Great pains have been taken." *Means and amends*, signifying *one object*, have a singular verb, signifying *more than one*, a plural verb (See 358). *Gallows* is always singular, as, "The gallows is erected." *News* is generally singular, rarely plural, as, "News has arrived." *Lungs* in scientific lang has a singular, thus, "Right lung, left lung." *People* denotes a number of persons, *peoples*, different tribes and nations. *Summons* is sing., *summons*, plur.

88 With regard to the words *comes*, *ethic*, *mathematics*, *optics*, *physics*, *pneumatics*, *politics*, and other similar names of sciences, good writers are much divided. Analogy would recommend a *plural* construction, but several modern writers use a *singular* verb, as, "Mathematics is the science," or, by giving the clause a different construction, as, "The science of Mathematics is intended." — *Politics* has generally a *plural* verb. With all these words, in whatever number the verb is considered, the pronouns must correspond. (See 320 c.)

LESSON 18.—Person — Exercises 18. a. & b.—Page 13

89 a Nouns may be said to have three persons, the *first*, the *second*, and the *third*.

b The *first* person is the speaker, as, "I, John Thompson, do promise." The *second* person is the person spoken to, as, "Boys, attend to your lessons." The *third* person is the person spoken of, as, "That girl is diligent."

Case

90 a *Case* is either the *form* or *state* of a noun or pronoun, to express the *relation* which it bears to other words.

b *Case*, from *Casus*, a falling, is so called, because cases were supposed by the Greeks and Romans to fall or decline from the nominative or first form, called the *upright* (*rectus*). All other forms of the noun than the nominative were called *cases* or *casus obliqui*, oblique cases.

91 Nouns have three cases, the *Nominative*, the *Possessive*, and the *Objective*.

92 a The *Nominative* expresses the *name* of the person or thing which *acts*, or which is the *subject* of discourse.

b In addressing persons or things, the noun is said to be in the *Nominative* or *Address*, as, "John, be attentive." — The *Case Absolute* also is in English the *Nominative*, as, "John having left, everything went wrong."

93 a The *Possessive* is the form in which a noun is used to show that something belongs to the person or thing denoted by the noun. It is formed in the *singular* by adding a comma (') called an *apostrophe*, with the letter *s* to the nominative, as, Nom Father, Possess Father's.

When the Plural ends in *s*, the Possessive is formed by adding only an apostrophe (') as, *Fathers'* — When the Plural does not end in *s*, then both the apostrophe and *s* must be added, as, *Plur men*. Poss *Plur men's*

b In *Proper*, when the Singular ends in *es*, the Possessive is formed by adding only an apostrophe, as, "Achilles' wrath" — In *Proper* also, when the Singular ends in *ss* or *ence*, the Possessive is generally formed by adding only an apostrophe — In other endings both the apostrophe and *s* are added, as, "Felix's room" — Proper Names in *ss* take the apostrophe and *s*, as, "Bacchus' ale"

c The possessive sign '*s*' is applied to *persons* or *animals*, as, "A man's hat," "A dog's sagacity" The case ending (*s*) is also attached to objects inanimate when personified, as, "Reason's voice," and also in a few phrases denoting a period of time, as, "A few hours' leisure" The particle *of*, or *Norman Genitive* is applied in general to inanimate objects, as, "The roof of the house," "The binding of the book"

d The sign '*s*' (with an apostrophe before it) is called the *Saxon genitive* or *possessive*, and is a contraction of *es* or *is* thus, "Man's wisdom," "King's crown," were formerly written "Manes wisdom," "Kingis crown," or "Kinges crown" The mark ' is called by the Greek name *apostrophe*, signifying a *turning off* because it shows the turning off or omission of the vowel *e* or *i* — As the sign ' was never a contraction of the pronoun *his*, such vulgarisms as "John his book" have long ceased to be employed by good writers. The vulgarity originated from a typographical error which first appeared and is still retained in the *Book of Common Prayer*, in the collect "for all conditions of men"

94 a The *Obligative* case expresses the name of the person or thing which is the *object* of an action implied in a transitive verb, or which follows a preposition as, "I love Henry" "They live in London"

b The *doer* of an action is called the *agent*, the person or thing affected by the action is called the *object*

c In substantives, the nominative and objective cases are the same in form, being distinguishable from each other only by their situation, thus,

Ang Grec { Here the meaning is reversed by the interchange of
Nom Noun, the nominative or agent being known by its
Achilles Hector { being placed before the verb, and the object of the
Hector Achilles { action by its following it

"a Declining a noun is naming its cases and numbers. Nouns are thus declined —

Ang	Plur		Sing	Plur
Nom Father	Fathers		Nom Man	Men
Acc Fathers	Fathers		Acc Man's	Men's
Gen Father	Fathers		Gen Man	Men

b "John has cut Thomas's finger" Here John is the actor or doer of some *action*, and is therefore in the *nominative case*, *has cut* is a verb and *affirms* what action has been done by John, *finger* is the *object* in which the action terminates and is therefore in the *of active case*, and *Thomas's* is in the *possessive case*, it *entitles* it to denote the owner of the finger

c To find the *reciprocal* case ask the question *Who?* or *What?* with the verb and the word it at answers to the question will be the nominative case in the verb, as in the preceding example, "Who has cut Thomas's finger?" *Ans* "I have," therefore John is in the nominative case

d The *objective* case of a verb may be known by asking the question, *Whom?* or *What?* with the verb, as, " *What* did John cut?" Ans "The *finger* of Thomas" The word *finger* is therefore in the *objective* case, and governed by the active verb *has cut*

e *

Table of *Nouns*

1 Proper	{ 1 Strictly Proper 2 Partly Common	as, Johnson, London as, the Johnsons, a Milton
2 Common	{ 1 Class Names 2 Collective Names 3 Names of Materials 4 Names of Numbers, Quantity, &c	as, book, house as, herd, army, audience as, silver, cotton, coal as, thousand, acre
3 Abstract	{ 1 Names of Qualities 2 Names of Actions 4 Names of States or Conditions	as, industry, whiteness as, reading, running as, health, sickness

3 ADJECTIVES

LESSON 19.—Exercise 19.—Page 14

96 a An *Adjective* is a word used with a noun to denote some *quality*, *number*, *quantity*, or other *attribute* belonging to the person or thing represented by the noun, as, "A *good* man," "twenty horses," "many books," "green grass," "different ways"

b The Adjective does not *affirm*, but simply *points out* some property or attribute, not by itself, but as *conjoined* with a subject. The *Substantive* or *Noun* denotes the *substance* the Adjective merely *defines* or *limits* the *kind* of substance. Thus, *man* is a *general term*, *a man* denotes *one*, but not any one in particular, —*a good man*, *a tall man*, *a young man*, *an old man*, denote different *kinds* of men

c. By the term *attribute* is meant some *quality* or *property* belonging to a person or thing, thus, *power* and *wisdom* are the *attributes* of our *Creator*, *redness* or *whiteness* is an attribute belonging to a *rose*. The words *power*, *wisdom*, *redness*, *whiteness*, are nouns, as they express these qualities existing independently of any substance —The word which denotes the quality or attribute as *conjoined* with the subject is called an *Attributive* (or something assigned to another) or *Adjective* (or something added to something else), as, in the phrases, "Our *powerful* and *wise* *Creator*," "A *red* or *white* *rose*."

97 Adjectives are of various kinds, 1 *Qualitative* or *Ordinary*, 2 *Proper*, 3 *Numeral* (including *Cardinal*, *Ordinal*, and *Multiplicative*), 4 *Distributive*, 5 *Demonstrative*, 6 *Definitive*, and 7 *Indefinite*

98 a *Qualitative* or *Ordinary* Adjectives denote some *quality* or *attribute* belonging to a person or thing represented by the noun, as, *good*, *large*, *square*, *green*. To this class belong *Verbal* and *Compound* adjectives

b *Verbal Adjectives* end in *ing* or *ed* except when irregular, as, "A *morning* *spectacle*," "A *feasted* *imagination*."

c *Compound Adjectives* are composed of two or more primitive words, connected by a hyphen (-), as "A *brown ale*," "A *twelve* *spiritual*."

d Adjectives in English are of the same gender and number as the nouns with which they are conjoined, but their terminations are not carried as in French, Latin, Greek and most other languages, thus we say, "a *good boy*," "a *good girl*," "good boys," "good girls."

99 *Proper Adjectives* are derived from *Proper names* as, *English*, from *England*, *Ciceronian*, from *Cicero*

100 *Numeral Adjectives* include the *Cardinal*, *Ordinal*, and *Multiplicative*

a The *Cardinal Numerals* denote an *exact number* of things, as, *one*, *ten*

Ordinal so called from *ordino*, a *hinge*, on which the *ordinals* turn —The *first*, *the second*, *the third*, *the dozen*, are *considered* *Nouns* when the article is *omitted*

b *Ordinal* Adjectives denote the *order* or *succession* of things, as, *first*, *second*, *third*, &c

c The *Multiplicative* expresses how many times one thing exceeds another, as, *double*, *twofold*, *tuple*, *threecold*, &c

101 The *Distributives* denote objects taken separately. They are *each*, *every*, *either*, *neither*, when conjoined with nouns, as, "Every man has his duty."

102 a The *Demonstrative* Adjectives are *this*, *that*, *these*, *those*, *yon*, when placed before nouns. *This* points out a near object, *that* refers to one at some distance, and *yon* to the most distant.

b The *Definitive* are the articles *a*, *an*, and *the*, previously explained.

c Sometimes adjectives with the definite article prefixed are used without the noun, as, "The good are happy," that is, *good people*.

103 a The *Indefinite* express a variety of meanings, but mostly refer to persons or things in a vague or general manner. They are *all*, *any*, *some*, *no*, *much*, *enough*, *whole*, applied both to number and quantity—*Many*, *few*, *several*, *several*, *certam*, *duers*, applied to number—*Both* refers to two either individuals or classes—*None* is *no-one*, *not any*—To this class may be added *such*, *the same*, *alone* (single, solitary), and *only* (in the sense of that one, and not another).

b *All* denotes the whole, whether quantity or number, as, "All the corn," "all the men"—*Any* is sometimes used indefinitely for *one*, as, "If the soul shall sin against any of the commandments," sometimes for *some*, as, "Who will show us any good?" sometimes for *every one*, as, "Anybody can do that"—*No* is used before a noun, *none*, without one, as, "No man," "I have seen none"—*None* is used in both numbers—*Several* and *duers* signify more than two, but not *many*—*Some*, when used alone, denotes a larger number than *several*, when prefixed to *one*, *man*, *person*, &c, as, *some one*, &c, *some* requires a singular verb, as, "some person says so"—*Much* (the opposite to *little*) denotes a quantity, as, "Much money," it is sometimes joined with collective nouns to denote number in the aggregate, as, "Much company"—*Many* (the opposite of *few*) denotes an indefinite number, as, "Few were present."

c The words *little*, *less*, *least*, *much*, *more*, *most*, *enough*, *whole*, are sometimes used as substantives, as, "Much has been said, but little has been done" "He has enough" "He gave him the whole."

d Sometimes nouns being prefixed to other nouns are used as adjectives, as, *corn field*, *mill-mill*.

LESSON 20.—Exercise 20.—Page 14

Comparison of Adjectives

104 a *Comparison* is the inflection of an Adjective to denote the increase or decrease of the quality implied in the adjective. Only *qualitative* and a few *indefinite* adjectives admit of comparison—There are two degrees of comparison,—the *Comparative* and *Superlative*.

b The *Positive* state or form is the simple quality itself, and is therefore not a degree as, *hard*, *short*.

105 *a* The *Comparative* degree (generally ending in *er*) expresses a greater degree of the quality than the positive, as, *hader, shorter*

b The *Superlative* degree (generally ending in *est*) expresses the highest degree of the quality, as, *hardest, shortest*

The Comparative refers to *two* persons or things, the Superlative to *more than two*

106, *a* The Comparative of words of one syllable is formed by adding *er* to the positive when it ends in *e*, and *er* when it ends in a *consonant*, as, *wise, wiser*. *great, greater* — The Superlative is formed by adding *est* to a vowel, and *est* to a consonant, as, *wise, wisest*. *great, greatest*

b If the adjective ends with a single consonant after a single vowel, the consonant is doubled, as, *sad, sad-der, sad-dest, hot, hot-ter, hot-est*. (See 49)

c When speaking of the Deity we generally *prefix* the word *most*, as, "The *Most* High"

107 *a* Adjectives of more than one syllable are generally compared by prefixing *more* and *most* to the positive, as, *generous, more generous, most generous*

b *Adverbs* like other Qualitatives, have degrees of comparison, as, *more* and *most learned*

c Adjectives either of one or two syllables ending in *y* after a consonant, change *y* into *i* before *er* and *est*, as, *hippy, happier, happiest*. But *y* after a vowel is not changed into *i* before *er* and *est* as, *gay, gaver, gayest*

d Dissyllables ending in *e* are often compared by *er* and *est* as, *ample, ampler, amplest* — also words accented on the *last* syllable have sometimes *er* and *est*, as, *discreet', discreet'er, discreet'est*

e *More* and *most, less, least*, when prefixed to adjectives, may be considered either as *Adverbs* or forming part of the *Adjectives*.

f The words *very, exceedingly, abundantly, &c.* are employed to increase the quality expressed by the positive, as, "very good"

g Sometimes an adjective is placed between the Superlative and its noun as, "The greatest possible injury was inflicted," that is, the greatest injury which was possible

108 *a* *Diminution* of quality, whether the adjective is of one syllable or of more than one, is formed by *less* and *least*, as, *less-happy, least-happy*

b The termination *ish* serves to diminish the quality, as, *black, blackish* or *tending to blackness*. The adverb *rather* also expresses a small degree of the quality, as, *rather little*

c Various minute differences between degrees of comparison are expressed by *little, much, far, &c.*, as, "a little better," "much better," "very far distant"

109 *a* The following adjectives are compared irregularly —

Positive	Comparative	Superlative
Good	better,	best
Bad, evil, ill,	worse,	worst
Far	further,	furthest

Positive	Comparative	Superlative
Fore, (Forth),	former, further,	foremost, or first
Late,	later, latter,	furthest latest (in time). last (in order)
—	—	least
Little,	less,	most.
Much, many,	more,	nearest
Near,	nearer,	highest, next
Nigh,	nigher,	oldest, eldest
Old,	older, elder,	oldest, eldest

b *Further* and *furthest* are sometimes adverbs. *Further* is used as a verb in the Book of Common Prayer, as, "Further us with Thy continual help". — *Latter*, *last*, are opposed to *Former*, *first*. *Elder* and *eldest* are generally applied to persons of the same family, as, "The elder brother". *Older* and *oldest* are applied to persons or things in general, as, "The oldest man".

110 Some adjectives form the Superlative by annexing *most* to the end of the word, as,

Hind,	hinder,	hindmost or hindermost
Up (prep.),	upper,	upmost or uppermost
In (prep.),	inner,	inmost or innermost
Out (prep.),	outer or utter,	outmost, utmost, uttermost
Fore,	former,	foremost (in place)
—	—	first (in time or order)

III a *Prior*, *superior*, *ulterior*, *exterior*, *inferior*, &c, which have the form of Latin Comparatives, are not to be considered as comparatives in English, and, consequently, are not followed by *than*, as English comparatives are.

b Some adjectives have no comparison, such as do not admit extension or diminution

These are, 1 Words expressive of figure, as, *round*, *square*, &c

2 *Numerals*, as, *three*, *four*, *first*, *second*, &c

3 Words implying matter, time, place, &c, as, *wooden*, *daily*, *English*, *Mosaic*, &c.

4. Words denoting unity and universality, as, *all*, *sole*, *alone*, *universal*, &c

5 Words which, in their simple form, denote the highest or lowest degree of the quality, as, *chief*, *extreme*, *supreme*, *perfect*, &c

In the language of excessive grief, anger, love, admiration, &c, poets and orators frequently, and allowably transgress No 5

c

Table of Adjectives

1 Qualitative,—

- { 1 Qualitative
- { 2 Verbal
- { 3 Compound

as, good, white
as, exciting, excited
as, nut-brown

2 Proper .

as, English, Miltonian

3 Numerals,—

- { 1 Cardinal
- { 2 Ordinal
- { 3 Multiplicative

as, two, three
as, first, second
as, double, two fold

4 Distributive

as, each, every

5 Demonstrative

as, this, that, yon

6 Definitive

as, a, an, the

7 Indefinite

as, many, any, few

4 PRONOUNS.

LESSON 21.—Exercise 21.—Page 15

112 a A *Pronoun* is a word used *instead of a noun*, to avoid repeating it in the same sentence; as, "When Caesar had conquered Gaul, *he* turned *his* arms against *his* country" (Here, *he* and *his* are pronouns.)

b Pronouns may be divided into the following classes—
1 Personal,—2 Relative,—3 Interrogative,—4 Reflexive or Compound Personal,—5 Compound Possessive,—6 Compound Relative, and 7 Adjective Pronouns

1 Personal (or Substantive) Pronouns

113 Personal Pronouns are the substitutes for the names of persons. There are five *personal* pronouns, namely, *I*, *thou*, *he*, *she*, and the pronoun *it*, which is applied to *things*.

114 a Personal Pronouns have two numbers, the *singular* and *plural*, and three persons in each number, namely, *I*, the *first person*, represents the speaker, *Thou*, the *second person*, represents the person spoken to, *He*, *she*, *it*, the *third person*, represents the person or thing spoken of.

b Pronouns like nouns, have *three genders*, but variety of *form*, to distinguish the sex, is confined to the *third person*. *He* is *masculine*, *she* is *feminine*, *it* is *neuter*.—Pronouns of the *first* and the *second person* are either *masculine* or *feminine*, according to the sex of the speaker or of the person addressed.

115 a Personal Pronouns have *three cases*, the *Nominative*, the *Possessive* and the *Objective*; and are thus declined—

	1st Pers.	2nd Pers.	3rd Pers. m	3rd Pers. f	3rd Pers. neut
1st	I	thou	he	she,	it
2d	We, mine	thou, thine,	he,	her, hers,	its (See 115 c)
3d	He	thou	him,	her,	it
1st	We	you, ye	them,	they,	they
2d	Our, our	your, yours	their, theirs,	their, theirs	their, theirs
3d	U.,	you,	them,	them	them

¹ This is used only on such occasions as in poetry and in the instances mentioned in 161. ² In England *thou* is used instead of *you* in general conversation. It is frequently used by persons in authority, and by authors and editors, instead of the *first person singular*.

116 a *My, thy, his, her, its, own, your, their, thou*, are always put before nouns, as, "This is *my, thy, his, her* house," or the *house of me, of thee, of him, &c.*

b *Mine, thine, his, own, yours, theirs, with his, and its, are*

used without nouns; as, "This house is *mine, thine, his, hers, &c*."

c. *My, its, her, our, our, their*, are mere abbreviations of *mine, thine, hers, ours, yours, theirs*, which latter are, probably, the original possessive cases of the Personal Pronouns. In parsing it is a matter of little importance whether both forms, *mine, thine, &c.* be considered the possessive cases of the Personal Pronouns, or as *Possessive Pronouns*—*Mine* and *thine, &c.* are not exactly equivalent in sense to *of me, of thee, &c.*, for, sometimes they have an *active* sense denoting possession, while *of me, of thee, &c.* have sometimes a *passive* sense denoting the *object*, thus, "The mind is a part of me, of myself;" would be rendered in Latin, "Mens est pars mei," and not "pars mea," which latter denotes simple possession. Similarly, "Imago nostra" is the picture of *our* person but "Imago *s*astræ" is that which we possess.

d. *Mine* and *thine* are sometimes, for the sake of euphony, used in solemn and poetic language, instead of *my* and *thy*, before a substantive or adjective beginning with a vowel or silent *h*, as "Biot out all *mine* iniquities" In writing, the words *hers, ours, yours, theirs*, must always be spelled *without* an apostrophe, and never as *her s, our s, &c.*

e. *His* and *her* frequently occur in the Bible for *its*, showing that *its* is only of recent use thus, in Gen i. 11, "fruit tree—after *his* kind," Gen iv. 11, "The earth—opened *her* mouth" *It*, however, occurs in Levit xxv. 5, "of *it* own accord

Relative, Interrogative, Referring Pronouns, &c

LESSON 22.—Exercise 22.—Page 15

2 RELATIVE PRONOUNS

117 The *Relative* refers to some noun, pronoun, or phrase going before, which is thence called the *Antecedent*, as, "The boy *who* wishes to become clever must be studious;" here, *who*, the relative, refers to the antecedent, *boy*.

118 a. The *Relatives* are *who, which, that, and what*

b. *Who* is applied to Persons. *Which* to infants, irrational animals, and things without life. *That* may be used for *who* or *which* to avoid repetition and is applied both to persons and things but not to *proper names*. We never say, "John *that* said so," but "John *who* said so" — *What* is sometimes a compound relative, including both the antecedent and relative, and is thus equivalent to *that which, or those which*, as, "Give me *what* I want," that is, "that which I want."

119 a. *Who* and *Which* have the same form in both numbers, and are thus declined —

Sing and Plur		Sing and Plur	
Nom	Who	Nom	Which
Poss	Who-e	Poss	Of which, or Whose
Obj	Whom	Obj	Which

b. *That* is used only in the *Nom* and *Obj*, without any variation

c. *Which* and *What* when conjoined with nouns, are used as *Adjectives*, as "By *which* means," "What energy he has shown." *What* is sometimes used *adverbially*, as, "The country having been visited, *what* by this misfortune, and *what* by that, has nothing left," here, *what* is equivalent to *partly*. *What* (how great) was our astonishment! *What* is sometimes the substitute for a clause, as, "I tell thee *what*, I could a tale unfold," that is, "I could a tale unfold, this is *what* I tell thee" — *What* is sometimes an *interjection*, as, "What! can you not hear?"

a That is used—1st As a *Relative*, when it can be turned in to who or what, without altering the sense, as, “They that (who) reprove us”—2nd As a *Demonstrative Adjective*, when it refers to a noun either expressed or understood, as, “That boy is diligent,” “Give me that,”—or to a subsequent clause as, “Caesar replied—that no lands were vacant” “He never denied—that the letter was lost” “We hear—that he is industrious” “That—he could have attained greater eminence—is uncertain”—3rd As a *Conjunction*, when it connects to a former clause another denoting a cause, purpose, consequence in order that, as, “He is studious, that (for this purpose) he may become learned” “In that (because) He died, He died unto sin” “Attend that (why?) you may receive instruction”

3 INTERROGATIVE PRONOUNS

120 *a* The *Interrogatives* are used in asking questions. They are *Who*, *Which*, and *What*

b Who, used interrogatively, is applied only to unknown persons, What to things, and Which to both persons and things. Who also inquires for a person's name, and what for his occupation or character, as, “Who is he?” “What is he?” “Who man is this?”

c In such expressions as, “What man will dare to affirm this?” the word *what* as Dr Crombie observes, implies complete ignorance of the individual. “Which man will dare, &c.?” implies that he is one of a number in some measure known to the inquirer

d Whether, signifying *which of the two*, was in current use when the authorized translation of the Bible was made, as “Whether is easier to say, &c.?” Here, *whether* is the nominative to *is*. *Whether* is now, however, obsolete in this sense, its place being supplied by *which*. *Whether*, when used as a *Conjunction*, retains much of its original character, and denotes *which of two alternatives*, as, “Decide whether you will write or not,” that is, “You will write or not, decide which or whether”

121 *a* REFLEXIVE OR COMPOUND PERSONAL PRONOUNS—*Self*, plur *selves* (which is properly a noun), is attached to the Possessive Cases of Pronouns of the 1st and 2nd Persons, and to the Objective of the 3rd Person, to render them *emphatical*, as, *myself*, *ourselves*, *himself*, *themselves*. The words thus conjoined are called *Reflexive Pronouns*, because the person or thing spoken of is the same as the person or thing denoted by the leading noun or pronoun

b These words have only the *Nominative* and *Objective* Cases in both numbers, thus—

1 Nom	I myself	thou thyself,	he, himself	she, herself	it, itself
Obj	Me, myself	Thee, thyself,	Him himself	Herself, her-self	It, itself
2 Nom	We, ourselves	ye, yourselves,	They, themselves		
Obj	Us, ourselves	you, yourselves,	Them, them selves		

The Reflexive Pronouns are of the same person as the personal pronouns with which they are connected and the verb must agree with them accordingly, “I myself write,” “Thou thyself write,” “He himself writes,” Plur “We ourselves write,” &c.

c *Self* is connected with the Ind. Finite Pronoun *one* it is in some books used as ‘One *does* one *self*’ denoting character or quality, and is frequently used, ‘One *does*, *does* one *self*’ denoting the object. It is however, to be *sure*, that *one self* and *one self* are correct, but with a *one* and a *self*.

d When *One* is used as the subject of a verb, the word *one* must be repeated, and not a personal pronoun introduced, as, "One ought to know oneself," and not *himself*. But, when a noun or personal pronoun is the subject, then a noun or personal pronoun is the object, as, "A man should improve himself," "We should improve ourselves" (See 121—*i d*).

122 COMPOUND POSSESSIVES—*Own* is added to the Possessives *my*, *thy*, *his*, *her*, *its*, *our*, *your*, *their*, to express property or possession emphatically, as, "my own," "your own"

123 COMPOUND RELATIVES—The Relatives *Who*, *Which*, *What*, have sometimes annexed to them the words *ever* and *soever*, thus—

who-ever } he who | *which-ever* } whether one | *what-ever* } the things which
who-soever } or the other | *whichsoever* } or the other | *whatsoever* }

These words are a kind of Compound Relatives, being equivalent to *he who*, the *person who*, *that which*, &c., as, "Whosoever will, may take," "Whosoever will, let him come."

Whosoever is the only one declinable, and is thus formed.

Nom *Who-soever*; Poss *Whose-soever*, Obj *Whom-soever*

ADJECTIVE PRONOUNS.

LESSON 23.—Exercise 23.—Page 16

124 Adjective Pronouns are those words which are sometimes used with nouns, and sometimes without. When used with nouns they are Adjectives, without nouns they are regarded as Pronouns

They may be divided into Five Classes—1. The Possessive, —2. The Distributive, —3. The Demonstrative, —4. The Indefinite; —5. The Reciprocal

1 a The Possessive Pronouns are *Mine*, *thine*, *his*, *hers*, *its*, *ours*, *yours*, *theirs*, being used without nouns, as, "This book is mine, that is yours" These words are similarly considered in French

b The Possessive Adjectives are *My*, *thy*, *his*, *her*, *our*, *your*, *their*, being used with nouns, as, "This is my or our house." They are also considered in this class in French

c In Latin, the same form would be used for both *my*, *mine* *thy* *thine*, &c., thus, "My brother is diligent, but yours is idle,"—"Hucus frater diligens est, tuus piger." In parsing, however, as previously noticed, it is of no importance, whether the distinction here given be observed, or both forms be regarded as the possessive case of the personal pronouns.

2 a The Distributive Pronouns denote the persons or things that make up a number considered separately. They are *Each*, *either*, *neither*, when used without nouns, as, "Each in his

order" For the proper application of these words, see Syn 360

b *Every* is always an Adjective. When *every* is connected with *one*, as in *every one*, it may be considered as part of a Compound Indefinite

3 The Demonstrative Pronouns are *This*, *these*, *that*, *those*, &c, "Give me *this*, take *that*" — *This* denotes an object near to the speaker, *that*, one more distant

4 a The Indefinite Pronouns speak of persons or things in a vague or general manner. They are *Any*, *other*, *another*, and *one* used for *any man*. To these may be added *Some-one*, *every-one*, *no-one*, *such*, *such-a-(one)*, *the same* (See 103 a)

Such-as, *the same as*, are correlatives, the latter word being the reciprocal of the former

b *Any* is used indefinitely for *one*, as, "If a soul sin against *any* of the commandments, — sometimes for *some* &c, "Who shall show us *any* good" — sometimes for *every one*, as, " *Any* body can do that"

c *Other* signifies the second of two objects — *Another* is *an* and *other* — *Other* is sometimes used as a substitute for a noun, and has then a plural number with the regular cases, &c, S Nom *Other*, Poss *Others*, Obj *Other*, Pl N *Others*, Poss *Others*, Obj *Others*

d *One*, when not a numeral, is used, 1 As an Indefinite Pronoun in the sense of *any man*, a *One* could imagine he (alluding to an absent person) had spoken that in jest 2 Sometimes *one* is used as a noun, having the regular cases and number, as, S Nom *One*, Poss *One* s, Obj *One* Pl N *One*s, Poss *One*s, Obj *One*s, thus, we say, "The great *ones* of the earth" (See 121 d)

e Sometimes *One*, *other* and similar words are only apparently nouns, when in reality they are Adjectives having nouns understood, as "Virtue and vice are different in their nature and consequences, the *one* (*quality*) leads to happiness, the *other* (*quality*) to misery"

5 a The Reciprocal Pronouns are *each other*, *one another*, and are so called because they denote the mutual influence which the agents and objects have upon each other — *Each other* refers to *two*, *one another* to *more than two*

b *Illustration* — The phrase "They heard *each other's* voice" may be explained thus "They each heard the voice of the other," — *each* is here in the Nom Case in apposition with *they* — "They read *each other's* poems" that is, "They each read the poems of the other"

125

1 Personal Pronouns

2 Relative Pronouns

3 Introductory Pronouns

4 Reflexive Pronouns

5 Compound Possessives

6 Compound Relative

7 Adjective Pronouns, namely —

1 Personal Pronouns

2 Distributive Pronouns

3 Monotative Pronouns

4 Interrogative

5 Reciprocal

Table of Pronouns

as, I, thou, he, she, it

as Who, which, that what

as Who, which, what?

as Myself, thyself, &c

as My own, thy own, &c

as Who ever, who never &c

as Mine, thine his, hers

as Either, either neither

as This, that

as Any, other one

as Each-other, &c

5 VERBS

LESSON 24.—Exercise 24.—Page 17.

126 *a* A *Verb* is a word which *affirms* or *asserts* that a person or thing is—1st, either *existing*, as, “I *am*,” or, 2nd, *doing something*, as, “I *teach*.” or, 3d, is the *object* of some action, as, “I *am taught*”

b A *Verb* is also used to *command*, *exhort*, *entreat*, *request*, or *ask a question* as, “Be *silent*,” “*Study* *diligently*,” “*Spaie me*,” “*I send me the book*,” “*Hast you written the letter?*”

c The person or thing *about which* something is affirmed is called the *Subject*; the word which expresses the affirmation is the *Verb*, the person or thing affected by the affirmation is the *Object*, a term signifying *laid in the way*, thus, in the phrase “The master *teaches me*,” the *Subject* is *master*, the *Verb* is *teaches*, the *Object* is *me*

d An *Adjective* differs from a *verb* in not affirming, but merely denoting some quality or property either *inherent in* or *belonging to* the person or thing with which it is conjoined, thus in the phrase, “A *prudent man*,” the quality called *prudent* is *assumed* as belonging to *man*, either naturally or habitually, but not affirmed. But, when I say “the *man is prudent*,” an affirmation is made, that the *man possesses* the quality of *prudence*

127 *Verbs* are of two kinds, *Transitive* or *Active*, and *Intransitive* or *Neutral*

128 *a* A *Transitive* or *Active* *Verb* expresses action passing from an *agent* or *doer* to some *object*, as, “The master *teaches me*”

b The term *transitive* signifies *passing over*. The *doer* of an action is called the *agent*

c The *object* of a *transitive verb* is sometimes understood, as, “John *calls* me, him, &c., being understood. *Transitives* not having their *objects* expressed, frequently imply *habitus*, as, “Thomas *reads* and *writes* well”

d A few verbs, originally active, are sometimes applied in a *neutral* or *intransitive* sense, as, “The cloth *tears*,” that is, is capable of being torn, “the pain *shoots*,” that is passes rapidly from one part to another “Honey *tastes* pleasant” “The sentence *does not read* well.”

129 An *Intransitive* *Verb* expresses either *no action* at all, but simply the *state*, or *condition* of the nominative, as, “I *am*.” “I *stand*,” or *action confined to the agent*, as, “I *run*,” “I *walk*”

a *Intransitive* means *not passing over*. Sometimes, an *Intransitive* *verb* becomes, by the addition of a *preposition*, what is termed a *compound transitive*, thus, “She *smiles*,” is *intransitive*, but, “She *smiles on him*,” is *transitive*, and in this sense may become *passive*, as, “He is *smiled on*”

b Some verbs are used sometimes in a *transitive*, and sometimes in an *intransitive* sense, only the construction determining to which kind they belong. In a few colloquial phrases, some verbs originally *neutral* appear to assume an *active import*, thus, “To *grow flowers*,” “to *walk a horse*.” These may be resolved into—*to cause or make flowers grow*, and *a horse run, walk, &c.*

130 *Reflexive Verbs* denote that the *subject* and *object* of the *verb* are the *same*, as, “Thou *hast hurt thyself*”

131 *Transitive Verbs* have two Voices, *Active* and *Passive*.
 Voice has been styled the Active or Passive expression of a Transitive Verb.

132 The *Active Voice* expresses action passing from an agent to some object, as, "The master *teaches* me."

133 The *Passive Voice* denotes that the nominative is *acted upon* by some agent, and is formed by the perfect participle of a transitive verb and some tense of the verb to be. as, "John is *taught* by the master."

134 a *Intransitive Verbs* have properly no *Passive Voice*.

b In the phrases "he *has come*," "he *is come*," which are both in current use, *has* denotes the completion of an action, and *is* the mere presence of a person.

135 Transitive and Intransitive Verbs are divided into *Regular* and *Irregular*.

136 A *Regular Verb* is one that forms its *past tense* and *perfect participle* by the addition of *d* or *ed* to the *Present*, as, *Present, lone, Past, loied*. *Perfect Participle, loied*.

137 a An *Irregular Verb* is one that does not form its past tense and perfect participle by the addition of *d* or *ed* to the present, as, *Present, arise, Past, aroze, Perfect Participle, arisen*.

b In the formation of the *Past Tense* and *Perfect Participle*, it must be observed, that in some verbs the *radical vowel*, are changed, and the *Perfect Participle* ends in *en*; in others, the unaccented syllable *ed* is added to the verb. As the great majority of our verbs (about 4 000) are formed in the latter manner they are properly termed *Regular*, while those formed by changing the radical vowel are termed *Irregular Verbs* (amounting only to about 200).

c Several modern writers, adopting the nomenclature of Jacob Grimm, the German philologist, call the Conjugation formed by the addition of *d* or *ed* in the *Past Tense* and *Perfect Participle* the *Weak conjugation*, and that formed by the change of the vowels the *Strong conjugation*. But, as no advantage whatever would be gained by adopting these terms, the long established and familiar designation of *Regular* and *Irregular Verbs* has been retained.

138 In the full Conjugation of English Verbs, we make use of certain words called *Auxiliaries*, by means of which we can express every shade of meaning.

139 a The *Auxiliary Verbs* are *Do, be, have, shall, will, may, can*, and *must*. These, with the exception of *Do, be, have*, and *will* (in the sense of *determination*), are *Defective*, having only the *Present* and *Past Indicative* (their other tenses having fallen into disuse), thus —

1 2 3 4 5 6 7 8
Pres — *Do, am, have, shall, will, may, can, must*
Past — *Did, was, had, should, would, might, could,*

b *Be* assists in forming the Passive Voice and the Progressive Tenses of Transitive Verbs,—*Shall* and *Will* in forming the Future Tenses, and *Have* the Perfect and Past-Perfect Tenses of the Indicative Mood—*Do* assists in forming the Emphatic and Interrogative forms, and *May*, *Can*, *Must* in forming the Potential Mood of Verbs

140 *Be*, *have*, *do*, and *will* (in the sense of determination, disposal), when unconnected with other verbs, either expressed or understood, are not auxiliaries, but *principal* verbs, having the present and perfect Participles complete, as, “*Being* present, he *voted*,” “*He has* capacity, but no industry,” “*He does* as he *pleases*,” “*He willed* his estate.”

141 A *Monopersonal* or *Impersonal* Verb is one that is used only in the third person singular, as, “*It rains*,” “*It hails*”—A *Finite* Verb is a verb in any mood except the Infinitive

142 The modifications which Verbs undergo are effected by means of *Mood*, *Tense*, *Number*, and *Person*

Moods

LESSON 25.—Exercise 25.—Page 17

143 *a.* The *Mood* of a verb is the particular *form* which it assumes, in order to express the *mode* or *manner* in which an action or state is represented

b In Greek and Latin, Moods and Tenses are formed *chiefly* (not exclusively) by a change of *termination*. In English, however, they are formed partly, by the *variations* which the Simple Verb undergoes, but principally, by the *combination* of two or more words. The existing mode of arranging the English verbs has doubtless been suggested by the clearness and convenience with which the different parts or forms can thus be more easily explained, and more accurately applied

c Were *Inflection* to be considered, as some grammarians assert, the sole characteristic of mood, tense, voice, and case, then we should be reduced to one mood, namely, the *Indicative*, two tenses, the *present* and *past*, one voice, and two cases. But this mode would materially increase the difficulty of obtaining a correct knowledge of these *forms* and *combinations* of speech, which a just and convenient classification tends so vividly to exhibit. The observations of *Mr. Smart* on this subject are so appropriate that I shall here subjoin them—“If by *mood* we are to understand inflections of the *individual* theme to signify modifications of its meaning, then it is certain that our verbs have no moods, but if a *individual* expression may be deemed a mood, then have our verbs all the moods which may be found in any other language, and in all languages put together. The point is not worth disputing. As a practical question, grammarians have settled it by assigning to our verbs as many moods as they have found convenient, and these are, the *Indicative*, the *Imperative*, the *Potential*, the *Subjunctive*, and the *Infinitive*”

d The Moods of Verbs show that a person *has* performed, *will* perform, or *does* perform, an action, or, secondly, that he *may* or *can* perform it, or *ought* to perform it, or, thirdly, that it is *doubtful* whether he *will* or *will not* perform it, or, fourthly, that he has a right or authority to *entreat* or *command* some other person to perform it, or, fifthly, that the action requires only its bare exhibition, without any regard to an agent

144 There are generally reckoned *six* moods, the *Indicative*, *Imperative*, *Potential*, *Subjunctive*, and *Infinitive*

145 The *Indicative* Mood *affirms*, in a *direct* and *positive* manner, respecting an action or event, as, "He *teaches*," "He *is taught*," or, it asks a question, as, "Does he *teach*?" "Is he *taught*?" (See 203 to 209)

146 The *Imperative* Mood *commands*, *exhorts*, *entreats*, or *requests*, as, "Go," "study," "spare me," "let us go"

The *Imperative* Mood is confined to the second person singular and plural (See 181 a)

147 The *Potential* Mood implies the *possibility* or *liberty*, *power*, *inclination*, or *duty* to do or suffer an action, and is known by the signs *may*, *can*, *might*, *could*, *would*, *should*, put before the verb, as, "It *may rain*," &c

a This mood, also, is used in asking questions, as, "May I write?" "Can you read?" *May* and *might* denote the possibility of doing a thing, *can* and *could* express the power, *should* denotes duty, and *would*, inclination or determination

b The *Potential* was introduced into English by our earlier Grammarians, in imitation of the prevailing arrangement of Latin verbs. The verbs usually considered as *signs* of the Potential Mood have sometimes a strictly *assertive* import, and, in such instances, *would*, if translated, require to be rendered by separate verb. But for all practical purposes, they *may*, in general, be considered as mere *signs* of this mood (See 196, 197, &c)

148 The *Subjunctive* Mood is employed when an *uncertainty*, *supposition*, *condition*, or *dependence* of an action or event on something else is expressed, and is generally preceded by *if*, *though*, *except*, *lest*, *unless*, or *that*, as, "He *will improve* (indic), *if he study*" (subj) "He *promised* (indic) that he *would write*" (subj) (See 395, 396)

a In *caveat emptor* clauses, that is, those preceded by *though* or *although*, which assume as granted that something is or was in existence, the *Indicative* form of the verb is always used, as "Though he *hears*, he *does not attend*," "Though he *was rich*, he *was not happy*," "Though I *bear record* of myself, my record *is true*."

Illustration of the Tense in the Subjunctive Mood —

1 *Present Tense* — When *uncertainty* is indicated respecting something which either does or does not exist at this moment, but of which we are in doubt, the form of the *Indicative Present* must be used, as "If it *rains*," "If thou art poor," "If he is honourable," "If he *acts* as he ought

2 *Past Uncertainty* — When an uncertainty is implied respecting an action or event which, if it has existed at all, must now be past, the *Past Tense* of the *Indicative* must be used, as, "If Caesar *was* a tyrant," "If Napoleon *was* a hero," "If he *was* present I *voted* — Though the *Indicative* forms are used in the *Present* and *Past* Tenses, they are both, in these instances, considered in the *Subjunctive* Mood

a A *Future* contingency is expressed, 1st, 2nd, or 3rd by employing the verb *without* *negation*, or *tertius* and *tertius* auxiliaries, which is the more general use, as "If I *rain* to-morrow," "If thou *hear* any *ringing*," or, 2ndly, by employing the auxiliaries *can* or *will* &c, with the proper tenses for each person, as, "If thou *do* as I *tell* thee." In the *Subjunctive* the 1st use, should imply a *future* contingency, or "a *future* relation

4. The *Suppositional Tense* (a term employed to distinguish it from the Past) is employed when speaking of a supposed action or event which may or may not happen at some *subsequent* period, as, "Were he in power," implies that he is not in power "Were he an honest man he would pay his debts," implies that he is not honest "Were he a king, how would he govern?" implies that he is not a king

149 The *Infinitive Mood* (does not assert, but) simply exhibits the *action, suffering, or state of being*, without reference to time, or to number or person, and is generally known by the sign to before it, as, to *heat*

a The Infinitive, not being limited by tense, number, and person, is not properly a mood, but the simple form of the verb itself, and equivalent to a *Verbal noun*, and may thus become either, 1st, the Subject, as, "To work strengthens the mind," or, 2nd, the Object, as, "He loves to *study*," that is, *studyn*

b *To*, before the Infinitive Mood, is considered as forming part of the verb, but in every other situation, *to* is a preposition — *To* denotes that point of time or place to which motion or action tends, and in which it terminates, and, pre-fixed to an infinitive verb, holds it forth as the object to which the preceding verb is directed, thus, "I desire *to learn*," "I desire, and the object or end of that desire is *learn* or *learning*." When the infinitive verb is the immediate object of an action, and not a more remote object to which the action tends, *to* is dropped, thus, instead of saying, "I do *to plough*," I say, "I do plough," that is, I use or guide the plough

Tenses

LESSON 26.—Exercise 26.—Page 17

150 *Tense* is a term used to distinguish the *time* in which an action or state is represented

The observations which were made with regard to the formation of English Moods are equally applicable to the formation of our Tenses. The principle in both is not simply *Inflection*, but *Combination*, by which means the various circumstances of time and action can be most clearly exhibited to the mind, and most readily applied. In the following definitions, therefore, while the usual nomenclature is retained, such an arrangement of the different tenses has been adopted as will render their *relative* connection more evident than by the ordinary method

151 a Every action may be considered with regard to time, either as *past*, *present*, or *future*, each of which periods is represented by two tenses, a *Simple* and a *Compound*. There are thus *six* Tenses in English, namely,

	Simple Tenses	Compound Tenses
Present	I call	Present Perfect I have called.
Past	I called	Past Perfect I had called.
Future	I shall or will call	Future Perfect I shall have called.

b The Simple Tenses, it will be perceived, speak of Time *absolutely*, the Compound of Time *relatively*. Whether these Tenses are designated *Simple* or *Absolute*, *Compound* or *Relative*, is a matter of no practical importance

c The Tenses formed by *Inflection* alone, and usually called the *Simple Tenses*, are the *Present* and *Past* as, "I call," "I called"

d Each tense, again, admits one or more subdivisions, to represent the *simple*, the *progressive*, or the *emphatic* form of the action or event, as, "I write," "I am writing," "I do write" (For Illustrations, see Remarks on the Tenses, 190.)

1 — *Simple Tenses*

152 The *Present Tense* speaks of what is *doing* or *going on* in *present time*, as, *I write*, *I am writing*, *I do write*. (See 190.)

153 The *Past Tense* represents an action or event either as finished at some *past time*, as, "I *wrote* the letter," "I *did write*," or, as *begin*, and *still going on* at a *past time*, as, "I *was writing* when you came"

The English *Past Tense* corresponds in its progressive form (*was writing*) to the *Imperfect* of the Latin, Greek, and French languages, and in its simple and emphatic forms (*wrote*, *did write*) to the *Pretérit* or *Perfect* of those languages.

154 The *Future* represents an action or event which is yet to come, as, "I *shall* or *will write* the letter."

2 — *Compound Tenses*

155 The *Present Perfect Tense* represents an action or event that has only *just now* (or *very lately*) been completed, as, "I *have written* the letter," "I *have been explaining* the cause of day and night"

156 The *Past Perfect* expresses an action or event which *was past* before some other *past* action or event mentioned in the sentence and to which it refers, as, "I *had written* the letter before he came"

157 a The *Future Perfect* denotes that a future action or event will be *completed at or before* another future action or event, as, "I *shall have written* the letter before John arrives."

b The subjoined mode, in which a Latin verb is usually considered either in an *Imperfect* or in a *Perfect* state, will assist the pupil in instituting a comparison between the two languages in this respect —

Imperfect State		Perfect State
Present, <i>Voco</i> , I call, am calling, do call		Perfect, <i>Vocavi</i> , I called or have called
Imperfect, <i>Vocabam</i> , I was calling		Pluperfect, <i>Vocaveram</i> , I had called
Future, <i>Vocab</i> , I shall call		Fut Perfect, <i>Vocavero</i> , I shall have called

Numbers and Persons

LESSON 27.—Exercise 27.—Page 18

158 a Verbs have *two* Numbers, the *Singular* and the *Plural*, agreeing with a noun or pronoun, as, *he loves*, *they love*

b. In each number there are *three* persons, as,

	Singular	Plural
<i>First Person</i>	I love,	We love,
<i>Second Person</i>	Thou lovest,	You or ye love,
<i>Third Person</i>	He, she, or it loves	They love.

c. The *first person* refers to the *speaker himself* (*I*, plur *we*), the *second* to the person *spoken to* (*thou*, plur *you* or *ye*), the *third* to the person or thing *spoken of* (*he*, *she*, *it*, plur *they*) — The first person *plural* of Pronouns is generally used in public discourses by persons in authority, and also by authors and editors of periodicals, rather than the first person *singular*, perhaps, because this mode appears less egotistical, as, "We think," rather than "I think."

159 In English, there are *distinct forms* for only two of the persons, the *second* and *third* singular. In the plural, the same form of ending is preserved through all the persons

160 The *Second Person Singular* is formed from the first by adding *st* when the verb ends in *e*, as, *love*, *lovest*, *see*, *seest*, and in other instances, generally by adding *est*, as, *hear*, *hearest*, *call*, *callest*

a. If after a *consonant* is changed into *est* for the second person, as, *try*, *tries*; But *y* following a *vowel* is not changed, as, *delay*, *delays*

b. *Past Tenses* (not being monosyllables) ending in *ed*, form the second person singular in *edst*, as, *loved*, *lovedst*, *called*, *calledst*

c. Monosyllables ending with a *single consonant* immediately after a *single vowel*, and words accented on the *last syllable*, have the final consonant *doubled*, before *est*, *eth*, *ed*, *ing*, but not before *s*, as, *put*, *put-test*, *commit*', *commit-test*, *demur*', *demur'-rest*, *demur'-red* (See 49.)

161 In English, the *Second Person Plural* is generally used instead of the second person singular in addressing a single person, thus, "You read," instead of "Thou readest"

a. The word *thou* is employed only in the following instances — 1st. When addressing the *Deity* 2ndly In poetry, to add dignity to the style 3rdly When speaking contemptuously of a person, or, in *rude* language, to express equality or great familiarity 4thly It is now employed *frequently* (but not, as formerly, *always*) by the Members of the Society of Friends, in addressing a single person.

b. To avoid using *thou*, some of the "Friends" say *thee*, connecting it with the third singular verb, thus, "thee says," "thee does," instead of "thou say st," "thou does" This is indeed a glaring perversion of grammatical propriety

c. *Ye*, plural, is principally confined to the *solemn* style and poetry, being excluded from polite discourse

162 The *Third Person Singular* of the present tense is formed generally by adding *s* to the first person; as, *I love*, *he loves*; *I read*, *he reads*

a. If after a consonant is changed into *es* for the third person, as, *try*, *tries*; But *y* after a *vowel* is not changed, as, *delay*, *delays* — The third person singular of *Past tenses* has the same termination as the first, as, *I began*, *he began* *I admired*, *he admired* — The termination *s* does not cause any final consonant to be doubled (See 160 c)

b. Verbs ending in *a*, *ch* soft, *s*, *sh*, *x*, *z*, or in *o* after a consonant, form the third person singular in *es*, as, *huzz*, *huzzes*, *catch*, *catches*, *toss*, *tosses*,

push, pushes, wax, waxes, buzz, buzzes go, goes. The termination *sh*, in the third person singular, is in *hath*, *marketh* &c, is not used in conversation, but confined to the language of *Scripture* and *Poetry*.

c *Dare* past *Durs'*, intrin to venture, and *need*, intran have now in common usage (though contrary to *analogy* and to former usage), the 2nd and 3rd persons being the same as the 1st, as, "Thou dare, he dare not ride," "Thou need, he need not walk." But *Dare* to challenge, tr past *Dred*, and *need*, tr to want, have *st* in the 2nd and *s* in the 3rd pers., as, "Thou darest, he dares him to the conflict" "Thou needs ! help" "He needs your guidance."

163 Examples of Personal Terminations

	Singular			Plural			
	1	2	3	1	2	3	
Present Tense	I	Thou	He, she, it	We, ye or you, they			
	love,	loves',	loves,	love, through	all the persons		
	tr-,	tr's',	tr's,	trv,	do		
	delay,	delay's,	delays,	delay,	do		
	scan,	scannest,	scans,	scan,	do		
	toil,	toiles'	toils,	toil,	do		
	defer,	deferr'st,	defers,	defer,	do		
	teach,	teachest,	teaches,	teach,	do		
	free,	fre-est,	free'	free,	do		
	lored,	lored',	lo ed,	lored, through	all the persons		
Past Tense	tried,	triedst,	tried,	tried,	do		
	delayed,	delayedst,	delayed,	delayed	do		
	scanned,	scannedst,	scanned,	scanned,	do		
	toiled,	toiledst,	toiled,	toiled	do		
	deferred,	deferredst,	deferred,	deferred,	do		
	taught,	taughtest,	taught,	taught,	do		
	fre-ed,	fre-edst,	fre-ed,	fre-ed,	do		

Participles

LESSON 28.—Exercise 23.— Page 18

164 a A *Participle* is so called from its supposed partaking of the functions of a verb, an adjective, and a noun, as, "The man is reading" (participle), "A reading man" (adjective), "The reading is correct" (noun).

b A *participle* is often used with a verb in denoting *time* and *action* but differs from it in not *affirming* anything, as, "Moring in haste" "promised in his motion." *Like moring an' from'ord* are *assumed*, or taken for granted.

c A *participle* differs from an *adjective* in implying *time* and *action* while the *adjective* denotes *no'ber*. In the phrases "Moring in haste," "Heated with fire" or the words *moring* and *heat* are *participles* because they convey the idea of *time* and *action* but in the phrase "A moring spectacle," "A heated imagination" the words *moring* and *heat'd* simply denote *qualities*, without any regard to *time* and *action* *so'ever* they may have degrees of comparison, as, a moring, a more moring a most moring spectacle.

165 In the *Active Voice*, there are two *Participles*, the *Present* or *Imperfect*, and the *Perfect*.

166 a The *Present* or *Imperfect* *Participle* ends in *ing*, and expresses the *continuance* of an *action*, or *action* begun and not finished, i. e. as, *moring*, *runing*, *tryning*.

b The Present or Imperfect Participle is indefinite as to time, denoting the *continuance* of some present, past, or future action, according to its connection with a present, past, or future verb, as, "I am (at present) writing," "I was (some time past) writing," "I shall be (at a future period) writing."

c When the verb ends in *e* after a consonant (but not in *ee*), the *e* must be dropped before *ing*, as, *love*, *loving*, *flee*, *fleeing*. Except *swingeing*, *singeing*, to distinguish them from *swinging*, *singing* (See 48 *c*)

d When the verb ends in *ie*, the *ie* is changed into *y*, as, *lie*, *lying*, *die*, *dying*, but *dive*, to *stain*, makes *dying*

e *Ing*, added to monosyllables and words accented on the last syllable, when these end with a single consonant after a single vowel, requires the final consonant to be doubled, as, *scan*, *scanning*, *defer*, *deferring* (See 49)

167 *a* The Participle in *ing* has generally an active signification, but sometimes a passive one, thus,

b If the agent connected with the participle is a *sentient* being or *capable* of action, then the Participle in *ing* is *active*, as, "I am *reading*," "John is *writing*," "The men are *building* the house," "They are *printing* the book," "They are *burning* the sticks." In these instances the participles are *active*, and govern some nouns, either expressed or understood, in the objective case

c But when the noun connected with *ing* is either *inanimate*, or cannot, from its very nature, be considered as *acting* of itself, then, the participle in *ing* is regarded as *passive*, as, "The work is or was *printing*," "The house is or was *building*." In this sense, the participle has obtained the sanction of long established usage, nor can any ambiguity arise from its continued application

d The *classical* student is well aware that the usual mode of rendering into Latin the preceding expressions, would be by employing the passive verb in the following manner —

The house is *building*, domus *adificatur*, and not, domus *adficatur*
The house was *building*, domus *adficabatur*, and not, domus *adficabat*
The house is *built*, domus *adficata est*, and not, domus *adficatur*

e To avoid, however, using the participle in *ing* in a passive sense, the employment of the *present passive* participle with *being*, to denote *progress* or *incompleteness*, either in the present or at some past time, has lately been extensively adopted by good writers, thus, "The house is *being built*," denotes progress at present "The work *was being printed*," denotes incompleteness at some past time. So we may say, "The accounts *are* or *were* settled," "A tax *is* or *was* being levied," "An army *is* or *was being raised*" (See 413 *b*) "Is *built*," "Was *built*," denote completion, "Is *being built*," "Was *being built*," denote progress or incompleteness.

168 The *Perfect* Participle expresses the *completion* of an action, and ends, when *irregular*, in *ed*, otherwise, generally in *t* or *n*, with *having* before it, as, "having *printed*," "having *taught* or *written*"

a The Perfect Participles, both of transitive and intransitive verbs, are employed with the tenses of *have* in forming some of the compound tenses of the *active* voice, as, "I have *called*," "I have *written*," "I had *run*"

b The Perfect Active Participle always requires *having* before it, as, "Having *lored*," "having *written*." But, when *being* is understood, the same word becomes the *Present Passive Participle*, as, "Lored or being lored," "Written or being written"

c "I have *written* a letter," implies that I myself have completed the *act of writing*, but "I have a letter *written*," implies that the letter *may* have been written by some one else

d The affix *ed* will have the same influence in doubling the final consonant, as *ing* has, as, *scan*, *scanned*, *defer*, *deferred* (See 49, Rule 4)

Passive Participles

169 In the *Passive Voice*, there are also two Participles, *Present* and *Perfect*

170 a The *Present Passive Participle*, expressed either with or without *being* prefixed to the participle, denotes that an object is at present affected by some action, as, "Lored or *Being lored*," "Honoured or *Being honoured*"

b The *abridged* form of the present passive participle (without *being*) is frequently used instead of the full form, thus "Lored by his parents," "honoured by his friends," "written with care,' that is, *Being loved*, *being honoured*, *being written*. The *Perfect Active Participle*, on the contrary, always requires *having* to be prefixed to distinguish it from the Present Passive, and, if derived from a transitive-verb, has an objective case after it, as, "Having lored his parents," "Having written the letter"

171 The *Perfect Passive* denotes the *completion* of an action before another action mentioned, as, "The business *having been completed*, the council was dismissed"

Participial Nouns

172 *Participial Nouns* have the same form as Participles, but express a substantive meaning. Those ending in *ing* may have articles before, and adjectives conjoined with them, as, "The *singing* was good," "An excellent *understanding*"

173 *Participial Nouns* may be either—1, the Subject, or 2, the Object of a verb, or, of adjectives and prepositions, as, 1 "The *reading* was good" 2 "I love *reading*," "he is fond of *reading*" "he is *dreadful* of *being heard*" (See 410, 111.)

174 *Participial Nouns* will govern the Possessive Case, and, if ending in *ing*, and derived from transitive verbs, will govern an Objective also, as, "William's *admonishing* him produced a change," "John's *being warned* was the cause of his safety"

175 *Participial Nouns* are derived—1, from the Present in *ing* as, "Reading,"—2, from the Perfect Active, as, "Having read,"—3, from the Present Passive *being*, as, "Being read,"—4, from the Perfect Passive, *having been*; as, "Having been read"

The following examples will illustrate the import of *Participial Nouns* in their various applications:—

a "John's *admonishing* him preserved his reputation, here, *admonishing* is a *Participial Noun* derived from a transitive verb. The *participle* in its strictly *participial* character, would be expressed thus "John, by *admonishing* him, preserved," &c., or "John's, he having *admonished* him, preserved," &c.

b "The enemy's *having secured* the pass prevented their entrance" *having secured* is a participial noun from the *perfect active*. The phrase, rendered participially, would be thus "The enemy, by *having secured* the pass, prevented," &c.

c "The chancellor's *being attached*, or *having been attached* to the king, secured his crown," here, *being attached* and *having been attached* are participial nouns. The phrases, rendered participially, would be, "The chancellor, by *being attached*, or by *having been attached* to the king, secured," &c.

Conjugation

LESSON 29.—Exercise 29.—Page 19

176 The *Conjugation* of a verb is the regular combination of its several voices, moods, tenses, numbers, and persons

177 The Conjugation of a Transitive or Intransitive verb, styled the *Active Voice*, is formed by means of the verb *to have*, and that of a Passive verb, styled the *Passive Voice*, by means of the verb *to be*, prefixed to the Perfect Participle

Transitive verbs may become passive, but intransitive verbs cannot

178 The Conjugations will be given, 1st, in their *Simple Form*, and, 2nd, in their *Compound* and *Complete Form*

a The *Simple Tenses*, when formed by *Inflection* only, consist of the *Present* and *Past tenses*, and *Two participles*, the *Present* and *Past*

b The *Compound Tenses* are all those that are formed by means of the verbs *to be* and *have*, prefixed to the past participle of any verb

c In *conjugating* the proper form of the verb belonging to the second person singular will be given, but the use of *thou* is, in good conversation, restricted to the instances mentioned in 161 *a*

d *Ye* is confined to poetry and the solemn style, *you*, in good conversation, is used instead of it

e The *third person singular* of verbs will agree either with *he*, *she*, *it*, or any *noun* of the *third person*, for the sake of brevity, however, only one nominative will be prefixed to the verb in conjugation

f The *third person singular* of each verb has two forms, the common ending in *s*, the solemn ending in *th*. The common form only will, except in particular cases, be given

179 Conjugation of Verbs in the Simple Inflectional Tenses —

1 To HAVE

Indicative Mood — Present Tense

<i>Sing</i> 1 I have	2 Thou hast.	3 He has or hath
<i>Plur</i> 1 We have	2 You have	3 They have

Past Tense

<i>Sing</i> 1 I had	2 Thou hadst	3 He had
<i>Plur</i> 1 We had	2 You had	3 They had

Participles,—*Present*, having *Perfect*, having had

2 To Be

Indicative Mood—Present Tense

Sing 1. I am 2 Thou art 3 He is Plur 1 We are 2 You are 3 They are.

Past Tense

Sing 1 I was 2 Thou wast 3 He was
Plur 1 We were 2 You were 3 They were

Participles,—Present, being Perfect, having been

3 To Do

Indicative Mood—Present Tense

Sing 1 I do 2 Thou doest.* 3 He does or doeth
Plur 1 We do 2 You do 3 They do

(* Doest, when a principal, Dost, when an auxiliary verb) (See 188)

Past Tense

Sing 1 I did 2 Thou didst. 3 He did
Plur 1 We did 2 You did 3 They did

Participles,—Present, doing Perfect, having done

4 To WILL. (Used as a Principal Verb) (Regular)

Indicative Mood—Present Tense

Sing 1 I will 2 Thou wildest 3 He wills.
Plur 1 We will 2 You will 3 They will

Past Tense

Sing 1 I willed 2 Thou willest 3 He willed
Plur 1 We willed. 2 You willed. 3 They willed

Participles,—Present, willing Perfect, having willed

5 To CALL. (Regular)

Indicative Mood—Present Tense

Sing 1 I call 2 Thou callest 3 He calls.
Plur 1 We call 2 You call 3 They call

Past Tense

Sing 1 I called 2 Thou callest 3 He called
Plur 1 We called 2 You called 3 They called

Participles,—Present calling Perfect, having called

6 To TEACH. (Irregular)

Indicative Mood—Present Tense

Sing 1 I teach 2 Thou teachest 3 He teaches.
Plur 1 We teach 2 You teach 3 They teach

Past Tense

Sing 1 I taught. 2 Thou taughtest 3 He taught.
Plur 1 We taught. 2 You taught. 3 They taught

Participles,—Present, teaching Perfect, having taught

180 Conjugation of TO HAVE in its complete Form.

INDICATIVE MOOD

SIMPLE TENSES (See 161)

1 Present Tense

Sing 1 I have
2 Thou hast,—(see 161)
3 He has or hath

Plur 1 We have,
2 You or ye have,
3 They have

2 Past Tense

Sing 1 I had,
2 Thou hadst,
3 He had

Plur 1 We had,
2 You had
3 They had.

3 Future Tense

Simple Forecasting in all the Persons

Sing 1 I shall have 2 Thou will have,
3 He will have

Plur 1 We shall have, 2 You will have,
3 They will have

1 Pers. Determination or Promise, 2 and
3 Pers. Command or Promise

Sing 1 I will have, 2 Thou shalt have,
3 He shall have

Plur 1 We will have, 2 You shall have,
3 They shall have

COMPOUND TENSES (See 161)

1 Present Perfect

Sing 1 I have had,
2 Thou hast had,
3 He has had

Plur 1 We have had,
2 You have had,
3 They have had

2 Past Perfect Tense

Sing 1 I had had,
2 Thou hadst had,
3 He had had

Plur 1 We had had,
2 You had had,
3 They had had

3 Future Perfect Tense

Future completed

S 1 I shall have had, 2 Thou will have had,
3 He will have had

P 1 We shall have had, 2 You will have had,
3 They will have had

1 Pers. Determination or Promise, 2 and
3 Pers. Command or Promise

S 1 I will have had, 2 Thou shalt have had,
3 He shall have had

P 1 We will have had, 2 You shall have had,
3 They shall have had

IMPERATIVE MOOD (See 181 a)

Sing 2 Have, or have thou, or do thou | *Plur* 2 Have, or have you, or do you have

POTENTIAL MOOD (See 117 b and 196)

1 Present Tense,—may, can, must

Sing 1 I may, can, must have,
2 Thou mayst, canst, or must have,
3 He may, can, or must have

Plur 1 We may, can, or must have,
2 You may, can, or must have,
3 They may, can, or must have

2 Past Tense,—might, could, &c

Sing 1 I might, could, would, or should have,
2 Thou mightst, couldst, &c have,
3 He might, could, &c have

Plur 1 We might, could, &c have,
2 You might could, &c have,
3 They might, could, &c have

3 Present Perfect,—may have (but not can)

Sing 1 I may or must have had,
2 Thou mayst, &c have had,
3 He may, &c have had

Plur 1 We may, &c have had,
2 You may &c have had,
3 They may, &c have had

4 Past Perfect Tense,—might, &c have

Sing 1 I might, could, would, or should have had
2 Thou mightst, &c have had,
3 He might, &c have had

Plur 1 We might, &c have had,
2 You might, &c have had
3 They might, &c have had

SUBJUNCTIVE MOOD

1 Present Tense.

Sing 1 If I have
2 If Thou hast,—(see 181 b)
3 If He has

Plur 1 If We have,
2 If You have,
3 If They have

2 Past Tense

Sing 1 If I had,
2 If Thou hadst,—(see 181 b)
3 If He had

Plur 1 If We had
2 If You had,
3 If They had

3 Future Tense

Sing 1 If I have,
2 If Thou have,—(see 181 c)
3 If He have

Plur 1 If We have,
2 If You have,
3 If They have

left } or 1 If I should have &c
col. nion } 2 If Thou shouldst have

4 Present Perfect Tense

Sing 1 If I have had,
2 If Thou hast had,
3 If He has had

Plur 1 If We have had,
2 If You have had,
3 If They have had

5 Past Perfect Tense

Sing 1 If I had had,
2 If Thou hadst had,
3 If He had had

Plur 1 If We had had,
2 If You had had,
3 If They had had

6 Future Perfect

Sing 1 If I should have had,
2 If Thou shouldst have had,
3 If He should have had

Plur 1 If We should have had
2 If You should have had,
3 If They should have had

In the Future Perfect the signs must always be expressed to prevent ambiguity

INFINITIVE MOOD

Present To have

Perfect To have had

PARTICIPLES

Present Having

Perfect Having had

181. Observations.—a. The Imperative Mood is confined to the Second Person. In the phrase, "Let me have let him us, them, have," the verb *let* is a principal and transitive verb in the Imperative Mood, governing the pronouns *me*, &c., &c. in the objective case, and the subsequent verb *have* in the Infinitive Mood but without the sign to expressed, thus, "Let (thou) me (to) have"

b. The Subjunctive Present and Past Tenses denote uncertainty about something which may exist now or might have existed some time ago but of which I am uncertain, thus, "If he has the book he will lend it," "If he had the book, he would lend it," "If he has had the book, he has lost it," "If he had had the book, he would have lent it."

c. The Subjunctive Future implies a Future contingency as, "If he take the chair," the affair will succeed, "If he be present, he will vote." The Future is to be expressed either, 1st without the auxiliaries which is the more common mode as "If he write" or 2nd with the auxiliaries. When the auxiliaries are employed they must be carried in the second person, as, "If thou shouldst write" or "If he should write." The Future or Past Subjunctive often requires the auxiliaries as "If it was not, it had been." Should is the auxiliary most generally employed for a Future but native

d. Note in the sense of *take*, *procure*, *hold*, *regard*, will admit the Progressive and Perfect Tenses, thus, "I am procuring," "He is having,—as having,—has been having—has had."

"I will be remembered in remembrance," "He will be had in remembrance"

182 —TO BE.

LESSON 30.—Exercise 30.—Page 19.

INDICATIVE MOOD

1 Present Tense

Sing 1 I am,
2 Thou art,
3 He is
Plur 1 We are,
2 You are,
3 They are

2 Past Tense

Sing 1 I was,
2 Thou wast,
3 He was
Plur 1 We were,
2 You were,
3 They were

3 Future Tense.

Simple Forecasting

Sing 1 I shall be,
2 Thou wilt be,
3 He will be
Plur 1 We shall be,
2 You will be,
3 They will be

1 Per. Determination or Promise, 2 and
3 Pers. Command or Promise

Sing 1 I will be,
2 Thou shalt be,
3 He shall be
Plur 1 We will be,
2 You shall be,
3 They shall be

4 Present Perfect Tense

Sing 1 I have been,
2 Thou hast been,
3 He has or hath been
Plur 1 We have been,
2 You have been,
3 They have been

5 Past Perfect Tense.

Sing 1 I had been,
2 Thou hadst been,
3 He had been
Plur 1 We had been,
2 You had been,
3 They had been

6 Future Perfect Tense

Future Completion

Sing 1 I shall have been,
2 Thou wilt have been,
3 He will have been
Plur 1 We shall have been,
2 You will have been,
3 They will have been

1 Per. Determination or Promise, 2 and
3 Pers. Command or Promise

Sing 1 I will have been,
2 Thou shalt have been,
3 He shall have been
Plur 1 We will have been,
2 You shall have been,
3 They shall have been

IMPERATIVE MOOD

Sing 2 Be, or be thou, or do thou be *Plur* 2 Be, or be you or ye, or do you be

POTENTIAL MOOD

1 Present Tense

Sing 1 I may, can, or must be,
2 Thou mayst, canst, or must be,
3 He may, can, or must be
Plur 1 We may, can, or must be,
2 You may, can, or must be,
3 They may, can, or must be

2 Past Tense

Sing 1 I might, could, would, or should
be,
2 Thou mightst, &c be,
3 He might, &c be
Plur 1 We might, &c be,
2 You might, &c be,
3 They might, &c be

3 Present Perfect Tense

Sing 1 I may or must have been,
2 Thou mayst, &c have been,
3 He may, &c have been
Plur 1 We may, &c have been,
2 You may, &c have been,
3 They may, &c have been

4 Past Perfect Tense

Sing 1 I might, could, would, or
should have been,
2 Thou mightst, &c have been,
3 He might, &c have been
Plur 1 We might, &c have been,
2 You might, &c have been,
3 They might, &c have been

SUBJUNCTIVE MOOD

1 Present Tense (See 148 b)

Sing 1 If I am,
2 If Thou art,
3 If He is.

Plur 1 If We are
2 If You are
3 If They are

2 Past Tense (See 148 b)

Sing 1 If I was,
2 If Thou wast,
3 If He was

Plur 1 If We were,
2 If You were,
3 If They were

3 Future Tense (See 148 b)

Sing 1 If I be,
2 If Thou be,
3 If He be

Plur 1 If We be,
2 If You be,
3 If They be

or { 1 If I should be
2 If Thou shouldst be, &c.

4 Present Perfect Tense

Sing 1 If I have been,
2 If Thou hast been,
3 If He has been

Plur 1 If We have been,
2 If You have been,
3 If They have been

5 Past Perfect Tense

Sing 1 If I had been,
2 If Thou hadst been,
3 If He had been

Plur 1 If We had been,
2 If You had been,
3 If They had been

6 Future Perfect Tense

Sing 1 If I should have been,
2 If Thou shouldst have been,
3 If He should have been

Plur 1 If We should have been,
2 If You should have been,
3 If They should have been

7 Suppositional Tense (See 148 b)

Sing 1 If I were,
2 If Thou wert,
3 If He were

Plur 1 If We were,
2 If You were,
3 If They were

INFINITIVE MOOD

Present To be

Perfect To have been

PARTICIPLES

Present Being

Perfect Having been

1. Observations — a *B-* was formerly used in the Indicative Present through all the persons.

*2. The Subjunctive Simple Future is generally conjugated without the *-gns*, but the Future Perfect always requires them.*

3. The Suppositional Tense implies something that does not at present exist, as "Were he conscientious he would regard his oath," implies that he is not conscientious. "Were he rich, he would be generous," implies that he is not rich.

LESSON 31.—Exercise 31.—Page 19

184—Conjugation of Regular Verbs.

ACTIVE VOICE—TO CALL

INDICATIVE MOOD

1. Present Tense,—am, do

Simp S I call, thou callest, he calls
P We call, you call, they call.

Prog S I am, thou art, he is—calling
P We are, you are, they are—calling

Emp S I do thou dost, he does—call
P We do, you do, they do—call

2. Past Tense,—was, did

Simp S I called, thou calledst, he called
P We called, you called, they called

Prog S I was, thou wast, he was—calling
P We were, you were, they were—calling

Emp S I did thou didst, he did—call
P We did, you did, they did—call

3. Future Tense,—shall, will

Simple Foretelling

Simp S I shall, thou wilt, he will—call
P We shall, you will, they will—call

Prog S I shall, thou wilt, he will—be
calling
P We shall, you will, they will—be
calling

No Emphatic Future

1 Per *Determination or Promise* 2 and
3 Pers *Command or Promise*

Simp S I will thou shalt, he shall—call
P We will, you shall, they shall—call

Prog S I will, thou shalt, he shall—be
calling
P We will, you shall, they shall—be
calling

4. Present Perfect,—have

Sing 1 I have called
2 Thou hast called,
3 He has called.

Plur 1 We have called,
2 You have called,
3 They have called.

Progressive, I have been calling, &c

5. Past Perfect,—had

Sing 1 I had called
2 Thou hadst called,
3 He had called

Plur 1 We had called
2 You had called
3 They had called.

Progressive, I had been calling &c

6. Future Perfect,—shall or will have

Future Completion

Simp S I shall, thou wilt, he will—have
called
P We shall, you will, they will—
have called

Prog S I shall, thou wilt, he will—have
been calling
P We shall, you will, they will—have
been calling

No Emphatic

1 Per *Determination or Promise* 2 and
3 Pers *Command or Promise*

Simp S I will thou shalt, he shall—have
called
P We will, you shall, they shall—
have called

Prog S I will, thou shalt, he shall—have
been calling
P We will, you shall, they shall—
have been calling

IMPERATIVE MOOD

Sing 2 Call, or call thou, or do call

Plur 2 Call, or call you, or do call

POTENTIAL MOOD

1. Present Tense,—may, can, must

Sing 1 I may, can, or must call
2 Thou mayst, canst, &c call,
3 He may, can, or must call

Plur 1 We may, can, or must call
2 You may, can, or must call
3 They may, can, or must call

Progressive I may, &c be calling

2. Past Tense,—might, could, &c.

Sing 1 I might or should call
2 Thou mightst &c call,
3 He might &c call

Plur 1 We might, &c call

Progressive, I might, &c be calling

3. Present Perfect,—may or must have

Sing 1 I may or must have called,
2 Thou mayst, &c have called,
3 He may, &c have called

Plur 1 We may, &c have called
2 You may, &c have called
3 They may, &c have called

Progressive, I may, &c have been calling

4. Past Perfect,—might &c have

Sing 1 I might, could, &c have called
2 Thou mightst, &c have called
3 He might, &c have called

Plur 1 We might, &c have called

Progressive, I might, &c have been calling

SUBJUNCTIVE MOOD

	1	<i>Present Tense</i>		4	<i>Present Perfect Tense</i>
Sing	1	If I call,	Sing	1	If I have called,
	2	If Thou callest, — (see 181 b)		2	If Thou hast called,
		If He calls		3	If He has called
Plur	1	If We call	Plur	1	If We have called,
	2	If You call,		2	If You have called,
	3	If They call		3	If They have called
Prog	1	If I am calling, &c	Prog	1	If I have been calling, &c
	2	<i>Past Tense</i>		5	<i>Past Perfect Tense</i>
Sing	1	If I called,	Sing	1	If I had called,
	2	If Thou calleds,		2	If Thou hadst called,
	3	If He called		3	If He had called
Plur	1	If We called,	Plur	1	If We had called,
	2	If You called		2	If You had called,
	3	If They called		3	If They had called.
Prog	1	If I <i>am</i> calling, &c.	Prog	1	If I had been calling
	2	<i>Future Tense</i>		6	<i>Future Perfect Tense</i>
Sing	1	If I call,	Sing	1	If I should have called,
	2	If Thou call,		2	If Thou shouldst have called,
	3	If He call		3	If He should have called
Plur	1	If We call,	Plur	1	If We should have called,
	2	If You call,		2	If You should have called
	3	If They call		3	If They should have called
or	1	If I should call,	Prog	1	If I should have been calling, &c.
	2	If Thou shouldst call, &c			
Prog	1	If I should be calling, &c			

INFINITIVE MOOD

Lesson To call

Perfect To have called

PARTICLES

Present Calling

Perfect Hairline called

1st *Observations*—a. The Present Indicative has three forms: first, the Simple, expressing a habit or custom as I call, second the *Progressive*, expressing the continuation of an action, as I am calling, third, the *Emphatic*, as I do call. The Past Tense also has three forms: the other tenses have only two forms. The *1st Progressive* corresponds to the *Imperfect* of the Latin, Greek, and French (See 190). Both marks the solemn form of the emphatic, does, the ordinary form.

b. Verbs of *lasting mental affection* do not admit the progressive form. We cannot say 'I'm with propriety, say, I am *loving* am *respecting*, *disliking*, *hating*, *feeling* *know* them, but I *love*, *respect*, *dislike*, *hat*, *fear*, *know* them.

6. In the *Subjunctive Simple Future*, the signs are more commonly omitted; but it is quite as correct to employ them. In the *Future Perfect* the sign is always to be employed, that the tense may be distinguished from the *Perfect*.

“Distr’cers” in Rule 4 —

Jan 18 1975 Donovan, George, 111-102, 2000

27. I have a relative, according to the Account
I have of him, a young, decent, & intelligent man, he might have

186 PASSIVE VOICE—TO BE CALLED.

LESSON 32.—Exercise 32.—Page 20

INDICATIVE MOOD

1 Present Tense

Sing 1 I am called,
2 Thou art cal'ed,
3 He is called
Plur 1 We are called,
2 You are called
3 They are called
Prog I am, thou art, he is—being called

2 Past Tense

Sing 1 I was called,
2 Thou wast called,
3 He was called
Plur 1 We were called,
2 You were called,
3 They were called
Progress I was, thou wast, he was—
being called

3 Future Tense

Simple Futurity

Sing I shall, thou wilt, he will—be
called
Plur We shall, you will, they will—be
called
1 Per Determination or Promise, 2 and
3 Pers Command or Promise
Sing I will, thou shalt, he shall—be
called
Plur We will, you shall, they shall—
be called
Progressive, very rare.

4 Present Perfect Tense

Sing 1 I have been called,
2 Thou hast been called,
3 He has been called
Plur 1 We have been called,
2 You have been called
3 They have been called
No Progressive Form

5 Past Perfect Tense

Sing 1 I had been called,
2 Thou hadst been called,
3 He had been called
Plur 1 We had been called,
2 You had been called,
3 They had been called
No Progressive Form

6 Future Perfect Tense

Simple Futurity, completed
Sing I shall, thou wilt, he will—have
been called
Plur We shall, you will, they will—
have been called
1 Per Determination or Promise, 2 and
3 Pers Command or Promise
Sing I will, thou shalt, he shall—have
been called
Plur We will, you shall, they shall—
have been called
No Progressive

IMPERATIVE MOOD

Sing 2 Be (thou) called, or do thou be
called

Plur 2 Be (you) called, or do you be
called

POTENTIAL MOOD

1 Present Tense

Sing 1 I may, can, or must be called,
2 Thou mayst, caust, &c be
called,
3 He may, can, or must be
called
Plur 1 We may, can, or must be
called,
2 You may, can, or must be
called,
3 They may, can, or must be
called

2 Past Tense

Sing 1 I might, could, &c be called,
2 Thou mightst, couldst, &c be
called,
3 He might, could, &c be called
Plur 1 We might, could, &c be called,
2 You might, could, &c be
called,
3 They might, could, &c be
called.

3 Present Perfect Tense

Sing 1 I may, &c have been called,
2 Thou mayst, &c have been
called,
3 He may, &c have been called
Plur 1 We may, &c have been called,
2 You may, &c have been
called,
3 They may, &c have been
called

4 Past Perfect Tense

Sing 1 I might, &c have been called,
2 Thou mightst, &c have been
called,
3 He might, &c have been
called
Plur 1 We might, &c have been
called,
2 You might, &c have been
called,
3 They might, &c have been
called

SUBJUNCTIVE MOOD

1 Present Tense

Sing 1 If I am called,
2 If Thou art called,—(see 14^q)
3 If He is called

Plur 1 If We are called,
2 If You are called,
3 If They are called

2 Past Tense

Sing 1 If I was called,
2 If Thou wast called,—(see 14^q)
3 If He was called.

Plur 1 If We were called,
2 If You were called,
3 If They were called.

3 Future Tense

Sing 1 If I be called
2 If Thou be called,—(see 14^q)
3 If He be called

Plur 1 If We be called
2 If You be called
3 If They be called

or 1 If I should be called
2 If Thou shouldst be called

4 Present Perfect Tense

Sing 1 If I have been called,
2 If Thou hast been called,
3 If He has been called

Plur 1 If We have been called,
2 If You have been called,
3 If They have been called

5 Past Perfect Tense

Sing 1 If I had been called,
2 If Thou hadst been called,
3 If He had been called

Plur 1 If We had been called,
2 If You had been called
3 If They had been called

6 Future Perfect Tense

Sing 1 If I should have been called
2 If Thou shouldst have been called,
3 If He should have been called

Plur 1 If We should have been called,
2 If You should have been called,
3 If They should have been called

7 Suppositional Tense (see 14^q)

Sing 1 If I were called,
2 If Thou were called,
3 If He were called

Plur 1 If We were called
2 If You were called,
3 If They were called

INFINITIVE MOOD

Present To be called

Perfect To have been called.

PARTICLES

Present Called, or being called Perfect Having been called

Present Participle — 1. The Present Participle is frequently abridged by omitting the suffix *ing*, thus, 'called,' for 'being called,' 'lored,' for 'being loved.'

2. *Present Participle Forms of Verbs denoting Progression or Incompleteness* have recently been introduced as *Present*. The fruits are being collected, 'The apples are being thrown.' The simple Participle forms of these verbs are collected in a verb which does not complete a sentence, *Part*. 'The tax was not paid,' 'An act was passed,' denote it on another, 'a past time.'

187. Conjugation of Auxiliary Verbs

Present Tense

Singular						Plural					
	1	2	3	4	5		1	2	3	4	5
1 I	do	shall, will, may,	may,	can		1 We	do, shall, will, may,	may,	can		
2 Thou	dost, shalt, wilt,	mayst,	canst			2 You	do, shall, will, may,	may,	can		
3 He	does,	shall, will, may,	may,	can		3 They	do, shall, will, may,	may,	can		

Past Tense

Singular

	1	2	3	4	5
1 I	did,	should,	would,	might,	could
2 Thou	didst,	shouldst,	wouldst,	mightst,	couldst
3 He	did,	should,	would,	might,	could

Plural

1 We	did,	should,	would,	might,	could
2 You	did,	should,	would,	might,	could
3 They	did,	should,	would,	might,	could

Must is used only in the Present Tense, and has no inflections whatever

188. *Observations*—*a* *Do*, when an auxiliary, forms the 2nd person sing in *dost*, but when it is a *principal*, in *doest*, in the 3rd singular, *does* and *doth*, when auxiliary,—and *does* and *doeth*, when principal

b When *will* is not auxiliary it is conjugated regularly as in p. 54, No. 179

c The second Person singular of Auxiliaries is formed by adding *st* to the first person, as, *could*, *couldst*. But *may*, *might*, make *mayst*, *mightst*, with two rarer forms, *mayest*, *mightest*. *Ought* makes *oughtest*. The third Person singular ends the same as the first.

d *Dare*, Past *dared*, to challenge, brave, and *Need*, when Transitive, form the 2nd pers sing of the Present in *est*, and the 3rd in *s*, as, "Thou needest help." "He dares him to the contest." But *Dare*, Past *Durst*, int to venture, and *Need*, int have generally the 2nd and 3rd pers sing the same as the first, as, "Thou dares not ride," "He need not go" (See 162 *c*.)

189. Interrogative Conjugation

a In conjugating a verb interrogatively, *do* and its tenses, are employed to denote *action*, and *am* and its tenses, to denote *continuance*, thus,

Present Tense

Sing	Do I call?	Plur	Do We call?
	Dost Thou call?		Do You call?
	Does He call?		Do They call?

Present Tense

Sing	Am I calling?	Plur	Are We calling?
	Art Thou calling?		Are You calling?
	Is He calling?		Are They calling?

b In Interrogative sentences, the Subject is placed between the auxiliary and the verb, and the Auxiliary first, as, "Did he write?" "Shall I write?" "Must we go?"—But Interrogative Pronouns, whether single, or connected with nouns, introduce the sentence, as, "Who wrote that work?" "What man would assert that?"

REMARKS ON THE TENSES

LESSON 33.—Exercise 33.—Page 20.

Indicative Mood—190 to 195.

1 Present Tense

190 The *Present Tense* speaks of what is *doing* or *going on* in *present time*. It has *three forms*, the *simple*, as, I *call*.—the *progressive*, as, I *am calling*, and the *emphatic*, as, I *do call*.

a The first or *Simple* form of the *present tense* is used to express, 1 *General truths*, as, "Vico produces misery," 2 *A character, quality, or attribute, at present existing*, as, "He *is* an able man," 3 *Habits or repeated actions*, and also the *simple existence* of a fact, as "He *takes* snuff," "He *stammers*," "He *goes* into the country every summer," "I *teach*." In this sense, it is frequently applied to the *assertions* or *sentiments* of authors whose works are still *extant*, as, "Seneca *reasons and moralizes well*"

b In *animated historical narrations* it is sometimes used for the *past*; as, "He *enters* the territory of the *peaceable inhabitants* he *fights* and *conquers*"

c When preceded by such words as *when*, *before*, *as soon as*, *till*, *after*, this form expresses the *relative time* of a *future action*, as, "When he *comes*, he *will be welcome*." Here, we have two *future actions*, "when he *comes*"—and "will be welcome," one of which must be *antecedent* to the other, and would, if expressed in Latin or in most other languages, require a suitable tense to mark this *succession* of time, as, "When he *shall have come*"

d The second or *Progressive* form (in *ing*) denotes that the action is *now going on*, as, "I *am teaching*" (See 166, notes 1, 2, 3, 1)

e The third or *Emphatic* form (with *do*) is used to assert a thing with peculiar energy, or to remove some doubt on the part of the person addressed, as, "I *do teach*"

Do is likewise employed with a negative, and in asking questions, as, "I *do not teach*," "Do *you teach*?"

2 Past Tense.

191 The *Past Tense* represents an action or event, either 1, as *finished at some time past*, or 2, as *begun and still going on at a past time*. The *Past*, like the *Present*, has *three forms* 1st, the *simple*, as, I *called* 2nd, the *progressive*, as, I *was calling*. and 3rd, the *emphatic*, as, I *did call*

a The *Past Tense* excludes all idea of the *present instant*. It supposes an *interval* to have *elapsed* between the *time* of the *action* and the *time* of *speaking* of it. The *action* is thus considered as leaving nothing behind it which the mind *considers* to have any *relation* to the *present*, as, "Demosthenes *was a* dead *orator*." "I *had* three days in the *Strand*." In such expressions as the following, "They *came home* *early* this morning," "He *was with them* at *three o'clock* *this afternoon*;" a reference is made to such a *division* of the *day* as *passes* *before* the *time* of our *speaking*.

b The *Progressive* form of this *tense* denotes that an *action* was *unfinished* at a *certain time past*, as, "I *was writing* when he *came*." This form corresponds to the *Imperfect* of the Latin, Greek, and French.

c *Did* is the sign of the *emphatic* form of this *tense*, as, "I *did write*." But it is *not* *used* in the *ancient writers*, referring to *past time*, as, "Did you *ever see* *such a* *boy*?" "I *did not*."

3 Future Tense.

192 *a* The Future Tense simply intimates that an action or event will take place at some future period, without any regard to the precise time — It has two forms, the *simple*, as, I shall or will call, and the *progressive*, as, I shall or will be calling

b In the *simple* form, "I shall call," shall in the first person foretells, but in the second and third persons, it promises, commands, or threatens

c In the phrase, "I will call," will, in the first person, intimates a *promise* or *determination*, in the second and third persons, it only *foretells* as, "you will go," "they will go." For the proper application of shall and will, see the rule —208 and the conjugation of *Call*, p. 59

d The *Progressive* Form intimates the *indefinito continuance* of a future action, as, "I shall be writing"

e In *Interrogations*, — Shall in the 1st, 2nd, and 3rd persons refers to another's will, as, "Shall I go?" that is, Am I permitted to go? "Shall you go?" "Shall he go?" — Will in the 2nd and 3rd persons denotes intention in the *Nominative*, as, "Will you go?" "Will he go?"

f In addition to the ordinary mode of denoting future time the following are also employed, "I am going to write," "I am about to write." These have been called the *inceptive* future, as they denote the commencement of an action, or an intention to commence an action without delay. As this modification of the verb is not, however, confined to one tense, but can be extended to all, its sense must be determined by the time implied by the verb *to be*, as, "I am (now) about to write," "I was (then) about to write," "I shall be (shortly) about to write"

g There is also another mode of expression which, though it does not strictly or positively foretell an action, yet implies a necessity for performing an act, and clearly indicates that it will take place. For example, "I have to pay a sum of money to-morrow" that is, "I am under a *present* necessity or obligation to do a *future* act." The verb *to be*, followed by a verb in the *Infinitive Mood*, forms another idiomatic expression of future time, as, "John is to command a regiment," "Æneas went in search of the seat of an empire which was, one day, to command the world." The latter expression contains a fact which is *past* to the narrator, but *future* as to the event at the time specified

4 The Present Perfect

193 The Present Perfect Tense represents an action or event that has only *just now* or *lately* been completed. It has two forms, the *common*, as, "I have called;" and the *progressive*, as, "I have been calling"

a The Present Perfect tense expresses, 1. An action just finished, as, "I understand that a messenger has arrived from Paris," that is, *just now* arrived

2. An action done in a space of time, part of which is to elapse, as, "It has rained all the week," "We have seen strange things this century."

3. An action perfected some time ago, but the consequences of which extend to the present time, as, "I have wasted my time, and now suffer for my folly." In the same manner, it is employed in mentioning the works of *deceased* persons, if any of them *remain*, thus, "Cicero has written orations," because the orations are still in existence, but speaking of his poems, we cannot say, "Cicero has written poems," because they do not exist, we therefore properly say, "Cicero wrote poems."

4 When preceded by such words as *when*, *before*, *as soon as*, *till*, *after*, this tense expresses the *completion* of a relative future action, as, "When he has finished his work, he shall be rewarded." The observations which were made in 190 *a* & *b* are applicable to the present Note.

b The *Progressive* form of this tense implies that the action, whether completed or not, has been for some time in progress, as, "I have been writing these two hours."

c The difference between the *Present Perfect* and the *Past* tenses may be briefly summed up thus — The *Present Perfect* tense has always a reference to *present time*, but the *Past* tense represents the action spoken of as having occurred in time considered *prior to*, and *disjoined from* the present. Thus, when I say, "I wrote yesterday," "I have written to-day," by the former expression, I exclude any reference to the present instant, but by the latter I include it. Again, if we speak in the afternoon of the same day, we can say, "He arrived this morning," meaning the *morning* of this day, but speaking *during* the morning, and thus referring to the *present time*, we should say, "He has arrived this morning."

5 The Past Perfect

194 The *Past Perfect* Tense expresses an action or event which was *past* before some other *past* action or event mentioned, and to which it refers as, "He *had* diligently toiled, before he *was rewarded*" — It has two forms, the *common*, as, "I *had called*," and the *progressive*, as, "I *had been calling*"

6 Future Perfect Tense

195 The *Future Perfect* denotes that a future action or event will be *completed at* or *before* another future action or event. It has two forms, the *common*, as, "I shall or will have called," and the *progressive*, as, "I shall or will have been calling."

a The signs *shall* and *will* can be retained through all the persons, but with the same difference of meaning as stated for the *Future Imperfect* (See 192 *b* *c*)

b Some grammarians however, exclude *will* from the first person, and *shall* from the second and third persons. The following are the examples which they adduce in support of their opinion — "I *will have had* previous notice whenever the event happens," "Thou *shall have served* thy apprenticeship before the end of the year." He *shall have completed* his business when the messenger arrives." These phrases are as they state, evidently incorrect, the auxiliaries being misapplied. But the same thing might have occurred in the *first future* as well as in the present instances. Yet it would be improper to infer from this misapplication, that they ought to be excluded. That *will* may be employed in the *first person*, will appear from the following example — "I *will have completed* my business before he arrives" denotes *determination*, and not mere *foretelling* that is, "I am *determined* to have my business completed before his arrival." Again, should the truth of the affirmation respecting the time of finishing the business, be called in question, *will* would then form the proper reply thus, "You will not have finished your business before he arrives." "Yes I *will*," implying, *determination* "I *will* have finished my business."

"Well then, a, with equal propriety, he need in the *second* and *third persons* thus, 'I *say*.' He *will have paid* me his bill before July," I merely foretold what *will* I *do*, or *let* when I *say*, 'He *shall have paid* me his bill before July.' I express my *desire* to *compel* him to *pay* it before July. As nearly the *same* *idea* however can be expressed in the *first future*, it is in general preferred in these instances, thus instead of saying, 'He *shall have paid* me his bill before July,' we commonly say, "He *will pay* me his bill," &c.

Potential Mood

196 *a* The Potential Present is indefinite with regard to time, implying Present or Future Time according to the context, thus,

"I can write now or to-morrow," implies either present or future possibility

"I may write," implies the liberty to write now or when I please

"I must write," implies a present necessity of writing now or afterwards

b Progression is in all the tenses denoted by using the participle in *ing* of the principal verb with the verb *to be*, as, "I may be writing"

197 *Past Tense* —The Past Tense is also indefinite with regard to time, being either present, past, or future, according to the adverb employed, or the scope of the sentence, thus,

"I might go," implies a conditional liberty to go now, or to-morrow if I pleased

"I could once do more," implies past ability "I could if I pleased," refers to a present conditional possibility

"I would walk with you were I not engaged," implies present inclination to perform a conditional act

"We should pay our debts," implies an obligation to pay now or afterwards

198 The Present Perfect Tense implies the possibility or necessity of having completed an action at some time past, thus, "I may have written," that is, it is possible that I have written —"I must have written," that is, there was a necessity, some time past, for my writing

Can is not used in this tense, instead of it, either *was able* or *could have* is employed

199 *a* The Past Perfect denotes that the agent had—1, the liberty, 2, the power or 3, the inclination or 4, was under an obligation to perform some act, but did not, as—1, "He might have, or 2, could have written, but he neglected" 3, "He would have written, if he had had the opportunity" 4 "He should have done his duty"

b Sometimes this tense denotes a past contingency, as, "Had there been no exertion, there would have been no success"

Subjunctive Mood

The Tenses in the Subjunctive Mood have been fully exhibited under that Mood (See 148 *a* *b*—395, 396, & 408)

Infinitive Mood

200 *a* The Infinitive Mood is sometimes used absolutely as a noun, as, "To use early is conducive to health"

b At other times, one verb requires another which is the object of it, to be in the Infinitive Mood, as, "He studies to improve"

201 *a* The Infinitive Present is employed to denote an action *contemporary with* or *subsequent to* the time implied by the governing verb, as, "He has consented to write," "He appears to be"

b The Infinitive Perfect denotes an action *antecedent* to the time implied by the governing verb, as, "He is said to have written;" "He appears to have been in better circumstances" (See 409)

AN EXPLANATION OF THE AUXILIARY VERBS.

LESSON 34.—Exercise 34.—Page 21

202 *a* Auxiliary Verbs are those which are chiefly employed in forming the Moods and Tense, of other verbs. They were originally Principal Verbs, and, though some few of them still retain that character, along with that of auxiliaries, yet they have, in general, lost much of their original import, and become mere signs of mood and tense. Thus, *shall* signified originally *one*, but, "I shall write," does not now signify *I owe to write*, but merely intimates a *future act*.

b The verbs which, in English, are considered as always auxiliary to others are *may*, *might*, *can*, *could*, *shall*, *should*, and *must*; those which are sometimes auxiliaries and sometimes principal verbs, are *do*, *be*, *have*, *will*. The auxiliaries are followed by their Principal Verbs without the prefix *to*, as, "You may go," and not "to go." The Inflections to denote number and person are varied in the Auxiliary and not in the principal verbs, as, "Thou mayst go," "Thou canst write."

Auxiliaries used in the Indicative Mood

203 *Do*, and its past *did* denote action, when used as auxiliaries they mark the emphatic form of the verb as, "I do teach," "I did teach." They are generally used in negative and interrogative sentences, as, "I do not fear," "Did he hear?" They sometimes supply the place of another verb, and make the repetition of it in the same or in a subsequent sentence, unnecessary, as, "You attend not to your studies, as he does" that is, "as he attends." In the 2nd and 3rd Person singular *dost* and *does* are used when the verb is auxiliary, and *doth* in the solemn style, *doest*, *doeth*, and *does*, when the verb is principal.

204 *Am*, and its past *was*, denote progression, as, "I am teaching," "I was teaching."

205 *Have* and its past *had*, signify possession, when used as auxiliary verbs they mark the time of a verb, *have* denoting that the action is just finished as, "I have written the letter," and *had* denoting that some interval had elapsed since it was completed, as, "I had finished the business before he arrived."

206 *Should* (its past *should* is a conditional sign) properly signifies *duty* or *obligation* as "Thou shal' love the Lord thy God." As the execution of a command or duty must be posterior to the command itself, so, *shall*, significant of present duty, came by an easy transition to be a note of *future time*, as, "Thou shalt die" (see 1⁹²).

207 *Will* (its past *would* is a conditional sign) denotes *resolution* or *intention*, and is then *regular* (see 1⁹—4) as, "I will that you should come," "He wills the death of a sinner." *Will* is also a sign of *futurity*, as, "I will go."

Of the proper use of *Shall* and *Will* as Auxiliaries

208 *a* In *Affirmative* and *Direct* sentences, *shall*, in the first person, *foretells*, as, "I shall go," in the second and third persons, it *promises*, *commands*, or *threatens*, as, "You shall be rewarded," "Thou shall not steal," "He shall die."

b *Will*, in the first person, intimates a *promise* or *determination*, as, "I will go," in the second and third persons, it only *foretells*, as, "You will die," "They will dine with us tomorrow."

c The appropriate application of *shall* and *will* may be thus shown —

Simple Futurity (See the *Conjugations*, 180, 182, 184)

1 *I shall* 2 *thou will*, 3 *he will* We *shall*, you *will*, they *will*

Determination in the 1st Pers., Command in the 2nd and 3rd Pers.

1 *I will*, (Command) 2 *thou shall*, 3 *he shall* We *will*, you *shall*, they *shall*

d When the *determination* of the nominative is intended to be expressed, *will* must be employed through all the persons, as, "I *will* go," "You *will* not study," "He *will* not be obedient," that is, "he is not *willing* to be obedient"

209 a In *Indirect* sentences, that is, those which depend on other sentences, *shall* is used in all the persons to denote simple *futurity* as, "I tell you, I *shall* come," "You say that you *shall* lose by the sale," "He says he *shall* not gain any thing"—*Will* expresses *determination* or *promise* in all the persons, as, "I tell you, I *will* pay," "He says he *will* pay"

b In *Interrogative* sentences, *shall* and *will* have, in general, a meaning the very reverse of what they have in *affirmative* sentences. *Shall*, used interrogatively, in the first, second and third persons, refers to *another's will*, thus, "Shall I go?" signifies "Will you *permit* me to go?" So also, "Shall you go?" "Shall he go?" But instead of "Shall you go?" it is more common to say, "Are you allowed to go?" or "Are you to go?" *Will*, used interrogatively, in the second and third persons, denotes *volition* or *determination* in the nominative, as, "Will you go?" "Will he go?" *Will* is seldom or never used interrogatively in the first person.

c In the *Subjunctive Mood* *shall* in all persons denotes a *future contingency* thus, in Matt xvi. 16, "If thy brother *shall* trespass against thee," &c. Instead of *shall*, however, the modern practice prefers *should*, thus, "If he *should* trespass," &c.—*Will* in the 2nd and 3rd pers of the Subjunctive implies either a *present* or a *future contingent intention*, as, "If you *will* study, you may improve," that is, if you are *willing* now, or *should* be hereafter

Auxiliaries used in the Potential Mood

210 a The Auxiliaries usually employed in the English Potential Mood are *may*, *might*, to denote possibility or liberty, *can*, *could*, to denote power or ability, *should*, *duty*, *would*, *inclination*, and *must*, necessity

b When these words express permission or liberty, power or possibility, duty or inclination *absolutely*, then they must in *translation* be regarded as independent verbs in the Indicative Mood, governing the subsequent verb in the Infinitive, thus,

"I *can* write," *Scribere possum*, "I *could* write," *Scribere potui*
 "I *may* write," *Misi scribere licet*, "I *might* have written," *Misi scribere licet*
 "I *should* write" *Scribere debeo*, "I *should* have written," *Scribere debui*
 "I *would* write," *Scribere volo*, "I *would* have written," *Scribere volui*
 (See Hiley's Lat Gram 318, 323)

211 a *May* and its past *Might* express, 1 *Liberty* or *permission*, as, "He *may* if he pleases," "He *might* if he pleased,"—2 *Purpose* when following *that*, as, "He studies *that* he *may* improve," "He studied *that* he *might* improve,"—3 *Possibility* when applied to events, as "It *may* rain," "It *might* rain,"—4 *Wish*, as, "May he come;" "I wish him to come."

b *May* implies full liberty, *Might*, some possible *restriction* or *contingency*, as, "He *may* go," "He *might* come"

c *Might* does not imply actual *past time*, as the past tense of a principal verb does, but some *condition*, either *present*, *past*, or *future*, according to the context (See 197.)

d In *Interrogations*, *may* and *might* ask *permission*, thus, "May I go?" "Might you go?"

212 *Can* (past *could*) expresses *power* or *possibility*, as, "He *can* write," "He *could* write"

213 a *Should* (past tense of *shall*) expresses—1 *Duty*, in all the persons; as "I should write," "You should study,"—2 *Supposition* as, "If I should write,"—3 *Future contingency*, as, "You promised that we should go."

b *Should* is sometimes employed to express a difference in the speaker, or a slight assertion, as "I should think it would be better to work," that is, "I am inclined to think," &c

214 *Would* implies—1 *Volition*, as, "I would write," "You would go,"—2 *Simple Foretelling* in the second and third persons, as, "You would be delighted to hear his narrative," "His power would be increased,"—3 *Sometimes a Wish or Prayer*, as, "Would to God," that is, "I wish that God," &c,—4 *Sometimes a Habit*, as, "He would frequently indulge in such meditations."

215 *Must* expresses present or future *necessity*, as, "We must speak the truth," "We must die"—*Must have* expresses past time, as, "I must have written."

Ought, Let, Dare, Need

216 *Ought* signifies *duty* or *obligation*, and is not an auxiliary but a principal verb governing another verb in the infinitive mood, as, "You ought to obey your teachers."

Present duty is denoted by *ought*, past, by *ought to have*, as, "You ought to read," "You ought to have read."

217 a *Let* is sometimes, but improperly, considered an auxiliary, it is always a principal verb, implying *permission*, and governing the following verb in the infinitive, but without the sign *to*, as, "Let me go," that is, *Let me to go*, or *permit me to go*

b *Dare*, Past *Durst* int to venture, and *Need*, int denoting obligation, are a kind of auxiliaries, followed by a verb without the prefix *to*. When so used they do not frequently vary the 2nd and 3rd pers. singular (See 162 c.)

Connection of Dependent Tenses

218 In sentences dependent on others, when the auxiliaries are to be employed, *may* and *can* are used when the verb of the principal sentence is in the *present, future, or perfect Indicative*, and *might, could, would, should*, when the leading verb is in the *past tense* as,

(Indic.) He says

He said

He asked

He will tell us

I will send him

He gives

(Voln.) He would give

He could have given

He would speak

He might succeed

The stones would cry out

Subjunc that he may, can, or shall write

that he might, could, should write

if he might, could go

when he comes, or has come

when he returns

if he has anything

Subjunc if he had, or should have anything

if he had had anything

if he were present

if he would try

if these should hold their peace

IRREGULAR VERBS

LESSONS 35 to 37.—EXERCISES 35 to 37.—Page 21

L. 35.—219 a A *Regular* Verb is one that forms its Past Tense and Perfect Participle by the addition of *d* or *ed* to the Present, as, Pres *love*, Past, *loved*, Perf Part *loved*, or *having loved*. The great majority of English Verbs (about 4,000) follow this rule, hence called *Regular*.

b An *Irregular* verb is one that does not form its past tense and perfect participle by the addition of *d* or *ed* to the Present, as, Present, *arise*, Past, *arose*, Perfect Participle, *arisen*, or *having arisen*.

c As the great majority of modern English verbs form their Past Tense and Perfect Participle by the addition of *d* or *ed* to the Present, all verbs deviating from this rule are properly styled *Irregulars*. But, by some recent writers, the formation of the Past Tense and Perfect Participle effected by the change of the radical letters of the verb has been termed the *strong conjugation*, in contradistinction to the common term of *Irregular*, while the modern Regular mode, formed by *ed*, has been called the *weak conjugation*. Such an alteration from the received nomenclature has no advantage whatever to recommend its adoption (See 137.)

d Several grammarians have divided the Irregulars into Classes, according to the formation of the Preterite and Participle, but the *Alphabetical* arrangement here given, is decidedly preferable, as the various irregularities are by this means easily lodged in the memory, and a ready reference afforded whenever necessary.

e *Ed* after verbs ending in *ch*, *cl*, *p*, *sh*, *x*, and *ss*, though pronounced as *t*, must always be written in *full*, as, in *preached*, *attacked*, *happied*, *hushed*, *taxed*, *crossed*. In many instances *ed* is sounded in *full*, as, in *contented*, but in others it is compressed, as, in *honoured*, sounded as if written *hon our d*. An attempt was lately made to spell the preceding words as they are pronounced, but it very properly failed.

f The nature of our language, together with the accent and pronunciation of it, incline us to contract even all our Regular Verbs, thus, *lored*, *turned*, are commonly pronounced as *monosyllables*, the *e* remaining silent. The second person also, which was originally in three syllables, *loredst*, *turnest*, has become a dissyllable, *loredst*, *turnest*. These contractions arise from the custom of throwing the accent, as much as possible, on the first syllable of a word, the other syllables, being consequently pronounced in a lower tone, and with more rapidity and indistinctness, are often either wholly dropped or blended with one another.

Sometimes, also the word which arises from a regular change does not sound easily or agreeably, or, sometimes, by the rapidity of our pronunciation, the vowels are either shortened or lost, and the consonants thus thrown together do not easily coalesce with one another—they are, therefore, changed into others of the same or of a kindred species. This occasions a further deviation from the regular form, thus, *loreh*, *turneth*, are contracted into *lor th*, *turn' th*, and these, for easier pronunciation, become *lores*, *turn' ns*.

Some verbs ending in *ll* admit the change of *ed* into *t*, dropping also one of the double letters, as, *dwell*, *decult*, *spill*, *spilt*. Some which end in *l*, *n*, or *p*, after a diphthong or double vowel, frequently admit a similar change, at the same time either shortening the diphthong or changing it into a single short vowel, as, *deal*, *dealt*, *mean*, *meant*, *sleep*, *slept*, because *d*, after a short vowel, does not easily coalesce with the preceding consonant. Such as end in *re*, change *re* into *f*, as, *bereave*, *berf*, because *r*, after a short vowel, will not readily coalesce with *f*.

g Some verbs ending in *d* or *t* have the Present and Past tenses and Perfect Participle alike, as, *shed*, *shed*, *shed*, *burst*, *burst*, *burst*. These are contractions from *shedded*, *bursted*, on account of the disagreeable sound of *ed* after *d* or *t*.

Others have the Past tense and Perfect Participle the same, but varying from the Present by shortening the diphthong, or changing the *d* in *o d, n, f ad, led, let, lend, lent, lent*. Others, not ending in *d* or *t*, are formed by contraction as *have, had, for hared make made, for maked*. Others have the Present and Past tenses and Perfect Participle all different, as, *Arise, aro'e arisen*.

^a The *e* of the Present tense is sometimes preserved in the Participle, for the sake of distinction, thus, we write, *singenn*, from *singe*, to distinguish it from *singng*, the participle of *sing*. *Je* final in the Present, is changed into *g* in the Participle, thus, *dng* from *dic*, but *die*, to *tinge*, makes *dngng*. (See 45 *e*) —In the following list of Irregular Verbs the word *hating* is understood before each Perfect Participle, as, *hating abode, hating been, &c.*

220 A List of the Irregular Verbs

Present	Past	Perf. Part
Abide,	abode,	abode
Am,	was,	been
Arise,	arose,	risen
Awake,	awoke, awaked.	awaked
{ Bear, to bring forth, bore, bare,		born
{ Bear, to carry, sus- bore, bare,		börne
tain,		

Man is born for labour. We have borne the heat of the day, have borne a heavy burden.

Bear,	bēat,	bēaten, bēat
Begin,	began,	begun
Behold,	beheld,	beheld (beholden as an adjective)
Bend, <i>un</i> ,	bent,	bent
Bereave,	berēft, bereaved,	berēft, bereaved
Beseech,	besought,	besought
Bid <i>for</i> , ^a	bid, bude,	bidden, bid
Bind, <i>un</i> ,	bound,	bound
Bite,	bit, (2 pers. bittest) ^b	bitten, bit
Bleed,	bled, (2 pers. bleddest)	bled
Blow,	blew,	blown
Break,	broke,	broken
Breed,	bred, (2 pers. briddest)	bred
Bring,	brought,	brought
Build, <i>re</i> ,	built,	built
Burn,	burned, burnt,	burned, burnt
Burst,	burst,	burst
Buy,	bought,	bought
Cast,	cast,	cast
Catch,	caught,	caught
Chide,	chid (2 pers. chiddest)	chidden, chid
Choose,	chose,	chosen

^a Compound verbs (except *welcome* and *behare* which are regular) are conjugated like their simples, by prefixing the syllables appended to them, as, *forbit, forbede, forbiddon*.

^b Monosyllables (see 49) ending with a single consonant after a single vowel, and also words accented on the last syllable, double the final consonant upon ascribing an additional syllable beginning with a vowel, as, *bit, bittest, begin, beguiler*.

Present	Past	Perf Part
{ Clēave, to adhere,	cleaved, clīve,	cleaved
{ Clēave, to split,	cleſt or clove,	cleſt, cloven
Cling,	clung,	clung,
Clothe,	clothed,	clothed, clad
Cōme, be, over,	came,	come
Cost,	cost,	cost
Creep,	crept,	crept
Crow,	crowed, crew,	crowed
Cut,	cut, (2 pers cuttest)	cut
{ Dāre, to venture, ^c	durst,	dared
{ Dūre, to challenge, ^c	dared,	dared (regular)
Desy,		
Dēal,	dēalt,	dēalt
Dig,	dug, (dugget ^t)	dug
Do, mus, un,	did, (didst ^t)	done
Draw, with,	drew,	drawn
Drink,	drank,	drunk
Drive,	drove,	driven
Dwell,	dwelt,	dwelt
Eat,	ate,	ēaten
Fall, be,	fell,	fallen
Feed,	fed, (feddest ^t)	fed
Feel,	felt,	felt
Fight,	fought,	fought
Find,	found,	found
{ Flee, from danger,	fled, (fleddest ^t)	fled
{ Fly, as a bird,	flew,	flōwn
{ Flōw, as water,	flōwed,	flōwed (regular)
Hang,	flung,	flung
Forbēr,	forbore,	forborne
Forsūkē,	forsook,	forsaken
Freeze,	froze,	frozen
Ex. 36.—Get, b ^a , for,	got, (gottest ^t)	got ^d
Gild,	gilt,	gilt
Gird, b ^c ,	girt, girded,	girt, girded
Give, for, mus,	gave,	given
Go,	went,	gone
Grave, en,	graved,	graven, graved
Grind,	ground,	ground
Grōw,	grew,	grōwn
Hāre,	had,	had
{ Hāng, on a peg, pin, hung,		hung
{ Hāng, to take away hanged,		hanged (regular)
life,		

The robber was hanged, the room was hung with tapestry, I have hung my hat on the nail

^c *Dare*, when trans., makes *darest*, *dares*, in 2nd and 3rd pers sing., *Dare*, intrans., is frequently, but contrary to analogy, not changed, as, "Thou *dare* not go," "He *dare* not go" (See 182 c, 398 ^d)

^d *Gotten* is nearly obsolete, but its compound *forgotten* is frequently used

Present	Past	Perf. Part
Hear,	hēd,	hēard
Hew,	hewed,	hewn, hewed
Hide,	hid, (hiddest)	hidden, hid
Hit,	hit, (hittest)	hit
Hold, <i>be, with,</i>	held,	held
Hurt,	hurt,	hurt
Keep,	kept,	kept
Kneel,	knelt,	knelt
Knit,	knit, knitted,	knit, knitted
Knōw,	knew,	knōwn
Lade, to load, to freight a vessel,	laded,	laden (This verb is less used than <i>load</i>)
Lade, to throw out water,	laded,	laded (regular)
Laid,	laded,	laden, loaded
Lay, (tr) to place, to put,	laid, Pres Part laying,	laid.
Lie, (int) to lie down, to repose,	lay, Pres Part lying,	lain
Lie, (int) to speak falsely,	lied, Pres Part lying,	lied (regular)

Lay, (tr) to place, The mother lays the child in bed, she laid it in the bed, she has laid it, it is laid in the bed

Lie, to lie down, He lies too long in bed, he lay yesterday too long, he has lain too long this morning, he is lying too long

Lie, to speak falsely, He lies, is lying, he lied, he has lied so frequently that no one believes him

Lend, <i>mis,</i>	led, (leddest)	led
Leave,	left,	left.
Lend,	lent,	lent
Let,	let, (lettest)	let
Light,	lighted, lit,	lighted, lit
Loso (pr looz), to enfus ^{er} loes,	lost,	lost
Loose (pr lōōs), to untie,	loosed,	loosed (regular)
Meke, <i>mis,</i>	mado,	made
Mein,	mānt,	mānt
Met,	met, (mettest)	met
Mōw,	mōwed,	mōwn, mōwed
Pav, <i>re,</i>	pud,	pud
Pen, to crop <i>up</i> , <i>en-</i> <i>close,</i>	pont,	pent
Pen, to ride	penned,	penned (regular)
Put,	put, (puttest)	put
Rēd,	rēd,	rēd
Rend,	rent,	rent
Rid,	rid, (riddest)	rid
Ride,	rode,	ridden, rode
Ring	rung	rung

*When the past tense ends in *ang* or *ing*, *ang* is preferable, in order to distinguish it from the perfect participle*

Present	Past	Perf Part
Rise, <i>a</i> ,	rose,	risen
Rive,	rived,	riven
Rot,	rotted,	rotten, rotten
Run, <i>out</i> ,	ran, (<i>rannest</i>)	run
Saw,	sawed,	sawn
Say, <i>un</i> ,	said,	said
See,	saw,	seen
Seek,	sought,	sought.
Sell,	sold,	sold
Send,	sent,	sent
{ Set, (tr) to place,	set, (<i>settest</i>)	set
{ Sit, (int) to rest upon,	sat, (<i>sat'est</i>)	sat
Shake,	shook,	shaken
Shape, <i>mis</i> ,	shaped,	shaped shapen
Shave,	shaved,	shaved, shaven
Shear,	sheared,	shorn
Shed,	shed, (<i>sheddest</i>)	shed
Shine,	shone,	shone
Shoe,	shod, (<i>shoddest</i>)	shod
Shoot,	shot, (<i>shot'est</i>)	shot
Show or shew,	shewed, shewed,	shown, shewn
L. 37.—Shred,	shred, (<i>shreddest</i>)	shred
Shrink,	shrank, shrank,	shrunk
Shut,	shut, (<i>shut'est</i>)	shut
Sing,	sang, sung,	sung
Sink,	sink, sunk,	sunk
Slay,	slew,	slain
Sleep,	slept,	slept
Slide,	slid, (<i>sliddest</i>)	slidden
Sling,	slang, slung,	slung
Slink,	slunk,	slunk
Slit,	slit, (<i>slit'est</i>)	slit, slitted
Smite,	smote,	smitten.
{ Sow, to scatter seeds,	sowed,	sown
{ Sew, to stitch with a	sewed,	sowed (<i>regular</i>)
needle,		
Speak,	spoke, spake,	spoken
Speed,	sped, (<i>spedde t</i>)	sped
Spell,	spelled, (<i>spelt</i>)	spelled (<i>spelt</i>)
Spend, <i>mis</i> ,	spent,	spent
Spill,	spilt,	spilt
Spin,	span, spun	span
{ Spit, to throw out	spat, spit, (<i>spattest</i>)	spit
spittle,		
{ Spit, to put upon a	spitted,	spitted (<i>regular</i>).
spit,		
Split,	split, (<i>split'est</i>)	split
Sprēad,	sprēad, (<i>spreadest</i>)	sprēad
Spring,	sprang sprung,	sprung
Stand, <i>with</i> ,	stood,	stood

Present	Past	Perf. Part
Stay,	staid,	staid
Stral,	stole,	stolen
Stick,	stuck,	stuck
Sting,	stung,	stung
Stink,	stank, stunk,	stunk
Stride,	strode, strid,	stridden
Strike,	struck,	struck, stricken
String,	strung,	strung
Strive,	strove,	striven
Strōw or strew,	strōwed or strewed,	{ strōwn, strōwed. { strewn, strewed.
Sweār,	swōre,	swōrn
Swēt,	swēat, (sweatst)	swēat.
Sweep,	swept,	swept
Swell,	swelled,	swollen, swelled
Swim,	swam, swum,	swum
Swing,	swung,	swung
Take, <i>be, mis,</i>	took,	taken
Teach,	taught,	taught.
Teār, <i>un,</i>	tore,	torn
Tell,	told,	told
Think,	thought,	thought
Thrive,	throve,	thriven
Thrōw,	threw,	thrōwn
Thrust,	thrust,	thrust
Trād,	trod, (troddest)	trodden
Wax,	wited,	waxed, waten
Weār,	wore,	worn
Wiāve,	wōve,	woven
Weep,	wōpt,	wōpt
Wet, <i>to mois'eu,</i>	wet, (wettest)	wet.
Whet, <i>to sharpen,</i>	wnetted,	whetted (regular)
Win,	won,	won
Wind,	wōind,	wōund
Work,	worked, wrought,	worked, wrought.
Wring,	wrung,	wrung
Write,	wrote,	written

f. Those past tenses and perfect participles which are the first mentioned, are the most eligible *Obisile's* words and such as are used only by the vulgar, are omitted such are *wreathen*, *drunken*, *holpen*, *gotten*, *bounden*, &c., and *strang*, *strang*, *stank*, *strōwed* *gal*, *brake* *fare* *ware* &c. Several past tenses are contained in the authorised translation of the Bible, which are now obsolete in good conversation.

g. In the preceding List, several Regular verbs are inserted, to show the difference between them and others spelled and pronounced the same

h. It is recommended, that the pupil be taught to conjugate some of the Irregular Verbs throughout that he may thus perceive the difference between the Regular and Irregular Verbs.

i. The Verbs *Have* and *Be* must be followed by the *Perfect Participle*, and *to* by *the Participle*, thus, *I have led*, *I am led*, *He had written*, *It was written*.

6 ADVERBS.

LESSON 38.—Exercise 38.—Page 23

221. An *Adverb* is a word used with verbs, adjectives, and other adverbs to express some circumstance of *time*, *place*, *manner*, *degree*, *affirmation*, &c., as, "He wrote *lately*," "He lives *here*," "He reads *well*," "A *truly* diligent scholar," "He speaks *very* fluently"

a An adverb is added to a *verb* to denote the *manner* of the action, or some circumstance respecting it, as, "He writes *correctly*"—to an *adjective*, to denote some modification of the quality, as, "A *truly* diligent scholar"—to an *adverb*, to denote some *degree* of the modification of an action, as, "He speaks *very* fluently"

b An adverb may generally be known by its answering to the question, *How?* *when?* or *where?* thus, "He acted *nobly*," "How did he act?" Answer, "Nobly," the word *nobly* is therefore an adverb. "He read the paper *lately*," "When did he read the paper?" Answer, "Lately" "It went *upwards*," "Where did it go?" Answer, "Upwards"

c The circumstances of the action expressed by moods and tenses, are of a nature too general to be sufficient of themselves for the purposes of communication. It is often necessary, therefore, to be much more particular in ascertaining both the time, manner, and place of an action. One important object of the adverb is to accomplish these ends. Thus we may say an action was done *lately*, *long ago*, or, it is to be done *now*, *immediately*, or, it will be done *hereafter*, or, it will be repeated *often*, *seldom*, *daily*, *once*, *twice*, &c. So, we may say that it was done *here*, *there*, *yonder*, it was *well* or *ill* done

d Adverbs, in general, are abbreviations of two or more words thus, *bravely*, or, "in a brave manner," is derived from *brave-like*, *wisely* from *wise-like*, *happily* from *happy-like*. Adverbs therefore express, in one word, what would otherwise require two or more words, thus, *here*, *there*, denote *in this place*, *in that place*, *hither*, *thither*, *to this place*, *to that place*, *hence*, *thence*, *from this place*, *from that place*. *Why*, *while*, *when*, *whence*, are derived from *who*, and partake much of the nature of the relative

222 *a* The following Table comprises the principal Adverbs —

Addition, as, *Also*, *too*

Affirmation or *Certainty*, as, *Absolutely*, *aye*, *certainly*, *doubtless*, *indeed*, *really*, *surely*, *truly*, *verily*, *undoubtedly*, *yea*, *yes*, *precisely*, *of course*, *in truth*, *just so*

Cause, *Effect*, *Inference*, as, *Consequently*, *hence*, *so*, *then*, *therefore*, *wherefore*, *why* (When these words are used as *Connectives*, they may be regarded as *Conjunctions*)

Comparison, as, *Alike*, as, *better*, *best*, *less*, *least*, *more*, *most*, *rather*, *than*, *so*, *too*, *worse*, *worst*, *the more*, *the less*.

Contingency, as, *Peradventure*, *perchance*, *perhaps*, *possibly*, *probably*, *improbably*, *likely*

Degree, as, *Almost*, *completely*, *exceedingly*, *eminently*, *greatly*, *hardly*, *however*, *merely*, *moreover*, *nearly*, *only*, *quite*, *scarcely*, *simply*, *very*

Equality or *Likehood*, as, *As*, *equally*, *so*, *thus*

Explanation, as, *Namely*

Inequality or *Unlikeness*, as, *Else*, *otherwise*

Interrogation, as, *How*, *why*, *wherefore*, *with* many words implying also the idea of *time* or *place*, as, *When did he come?* *Whence did he come?* *How* is also an adverb of *Manner*, &c.

Manner or Quality, as As well, ill, how, so thus, anyhow, hastily, earnestly, foolishly, justly, quickly, together, thoroughly, wisely Adverbs of this kind are the most numerous and are generally formed by adding *ly* to an adjective, as, bad, badly, or by changing *le* into *ly*, as able, ably or *y* into *ly*, as steady, steadily. But such forms as *holy*, *godly*, from *holy*, *godly* must be avoided.

Motion to or from a place, as, Away, backwards, down, downwards, forward, homeward, sideways, up, upwards, hence, thence, whence, hither, thither, whither, to, fro, forth, off, far, near, wide

Negation, as, Nay, no, not, not at all, by no means, not so, on no account, &c.

Number, as, Once, twice, thrice, &c

Order, as, First, secondly, thirdly, fourthly, &c.

Place, as, Above, anywhere, before, behind, below, everywhere, elsewhere, nowhere, here, there, where, herein, therein, wherein, inside, outside, without, yonder

Quantity, as, Abundantly, copiously, enough, entirely, much, partly, sufficiently, scarcely, somewhat, universally

Separation, as, Apart, separately, asunder, off

Time, as, Already, afterwards, again, anon, anew, afresh, awhile, as (in the sense of when), before, by and by, betimes, continually, daily, ever, formerly, generally, heretofore hitherto, henceforth, henceforwards hereafter, hourly, immediately, instantly, lately, long ago, meantime meanwhile, monthly, now, not yet, never, oft, often oft-times, presently, rarely, seldom, sometimes, soon, still, since, then, when, while, yet

b To-day to-morrow, and yesterday, are properly nouns, though frequently included under adverbs

c Many adverbs are formed by a combination of a preposition and the adverb of place, *here*, *there*, and *where*, as *hereof*, *thereof*, *whereof*, *hitherto*, *hence*, *hereby*, *thereby*, *whereby*, *herewith*, *therewith*, *herein*, *therein*, &c. Some are composed of nouns, and the letter *a* used instead of *at*, *on*, &c, as, *aside*, *athirst*, *ahead*, *abroad*, *ashore* *aground*, *afloat*, &c. The adverbs, *here*, *there*, *where*, when prefixed to prepositions, have the nature of pronouns, as, *hereby* (*by this*), *herein* (*in this*), *herewith*, *thereby*, *whereby*, &c

d An adverbial phrase consists of two or more words taken together, which serve the purpose of Adverbs, as, *in-and-by*, *now and then*, *in general*, *now-a-days*, *at length*, *not at all*, *in fact*, *in truth*, *at best*, *at least*, *at most*, &c. They run *in* and *fro*, *up and down*, *in and out*

223 a Most adverbs ending in *ly* may be compared by prefixing *more* and *most*, *less* and *least*, as, *wisely*, *more wisely*, *most wisely*, *less culpably*, *least culpably*. A few adverbs are compared by adding *er* and *est*, as, *soon*, *sooner*, *soonest*, *often*, *oftener*, *oftenest* *forth*, *further*, *furthest* "The oftener I see him, the more I like him"

b Some words are used sometimes as *Adjectives* and sometimes as *Adverbs* as *less*, *least*, *more*, *most*, &c. These and similar words are *Adjectives* when conjoined with nouns to denote some property belonging to the objects for which the noun stand, and *Adverbs*, when employed to modify *Verbs*, *Adjectives*, or *Adverbs*.

7 PREPOSITIONS

LESSON 39.—Exercise 39.—Page 23

224 a A *Preposition* is a word placed before nouns or pronouns to show the *relation* in which persons or things stand with regard to other persons or things in the sentence, as "He went from London to Leeds"

b "He went *from* London *to* Leeds," here, *from* points out the place of commencement, and *to* that of termination "They are instructed *by* him," here, *by* shows the relation that *they have to him* the word *him* denotes the agent, the instructor The term *Preposition* is derived from *prae*, before, and *pono*, to put

c. The principal use of prepositions in English is, to express those *relations* which, in some languages, are chiefly denoted by cases or the terminations of the noun The relation implied must, of course, always determine what particular preposition should be employed

d Prepositions were originally either nouns or verbs, and they still retain much of their original import. They were at first employed to denote the *relations of place*, but, in the progress of language, they have been applied to express other relations, which bear some analogy to that of place Thus, as a person standing on the top of an eminence is *above* another who, standing at the bottom of it, is *under* him, hence, *above* and *under* distinctly express the *relation* which one place has to another In *like* a manner as a King, by the superiority of his station, is of *higher* rank than any of his subjects, so, by the analogy of his condition to that of a person on the top of an eminence, we say that the king is exalted *above* his subjects, and that subjects live *under* the government of their king

e. Prepositions govern nouns and pronouns in the objective case, as, *In London*, *to him*, *for us*, *with them* Some prepositions when placed *after the verbs* have the object understood, as, "He rides *about* (the country)" "He dwells *abov* (the earth)" In some instances, such words modify the meaning and form part of the verb, as, the words *up*, *on*, *over*, *out*, in the phrases "to call *up*," "to fall *on* the enemy," "to give *over*," "to hold *out*"

225. a The following Prepositions are in most frequent use — *Abaft*, *about*, *abov*e, *across*, *after*, *against*, *along*, *amid*, *amidst*, *among*, *amongst*, *around*, *astride*, *at*, *atward*. *Before*, *behind*, *below*, *beneath*, *beside*, *besides*, *between*, *betwixt*, *beyond*, *but*, *by*, *Down*, *during*, *Except*, *For*, *from*, *In*, *into*, *instead of*. *Of*, *on*, *upon*, *over*, *out of*. *Sare*, *since* (231), *Through*, *througout*, *till*, *to*, *towards*. *Under*, *underneath*, *unto*, *up*, *With*, *within*, *without*

b According (followed by *to*), concerning, excepting, pending, regarding, respecting, touching, are properly *Participles*, and are frequently so employed, but in many phrases, which are generally elliptical, they may be considered *Prepositions*, as, "According to my ideas," "He spoke concerning that matter" — Except and Sare are properly *Verbs* in the Imperative Mood, but sometimes used as *Prepositions*, as, "All except him" — *Near*, *nigh*, *next*, are *Adjectives*, having *to* understood, as, "Near (to) him," "Next (to) him"

c Several phrases are used as Compound Prepositions, such as, *out of*, *from below*, *from beyond*, *instead of*, *on account of*, *by means of*, *in place of*, *with regard to*, *apart from*, *owing to*, *in reference to*, *in comparison of*, *in point of*, *by reason of*, *with respect to*, &c.

d Some of the preceding words are *Adverbs* as well as *Prepositions*, the sense alone determining to which class they belong — *But*, *for* (because), and *since* are also *Conjunctions*

226 a Most of the English Prepositions are derived from the Saxon—the following is an explanation of the principal —

*Abov*e means high, overhead, as, "Abov the skies"

About signifies limit, boundary, as, "The wall about the city"

Across, from side to side, as, "He steered across the river"

After, behind, following, as, "One after another"

Against, opposite, hostile, as, "Offences against the law"

Along, through the length of, in the direction of, as, "They marched along the river"

Amid, amids, imply quantity, in the middle, as, "The hero *amidst* dangers" "*Among, amongst*, imply number, mixed with, as, "The tares *among* the wheat."

Around, round, about, on every side of, as, "The walls *around* the city"

At, nearness, presence, as, "The Gaul is *at* the gates of Rome"

Athwart, across, wrested, twisted, as, "Athwart the glen"

By was formerly written *be*, and is the imperative of the Saxon *beon*, to be. *By* signifies the means, doer, time, and place, as, "A man is known *by* his actions." "All things were made *by* God," "He has visited us *by* day and *by* night," "By the rivers of Babylon we sat down." *By* is frequently joined with other words, in this case, however, it assumes the old form, *be*, as, in *because, before, behind, below, beneath, beside, between, beyond* —

Because (conjunction), by the cause, the cause is

Before signifies advancement, priority (*by the fore*, be it fore part), as, "John is *before* Charles"

Behind, in the rear (*by the hind*, be it hind part), as, "The guard *behind* the couch."

Below, inferior or lower position (*by the loic*, be it low), as, "Below the moon"

Beneath, lower (*by the neath*, be it neath, or low), as, "To place a cushion *beneath* one"

Besides, in addition to, as, "Besides the grain, there is the honour"

Beside, near (*by the side*, be it side), as, "Beside the waters."

Between, in the intermediate space (*by the twain*, be they twain, or two), as, "York is *between* London and Edinburgh"

Between, in the midst of two, as, "Between the chair and table"

Beyond passed, gone by (*by the yond*, be it yond, or passed), as, "India *beyond* the Ganges"

Concerning (properly a Participle), relating to, as, "I wrote to you *concerning* that matter"

During, continuing, lasting, as, "During the space of a year"

Except (properly a Verb), excluded, as, "All were involved *except* one"

For, cause, object substitute, as, "I cannot go *for* want of time," "He has done so much *for* you," "An attorney is employed to act *for* his client."

From, commencement or source, distance, as, "From the beginning to the end," "That be far *from* me"

In, enclosed, the state, time or manner, as, "He is *in* the house," "He is *in* health," "He was born *in* 1800"

Into denotes entrance and is used after verbs which imply motion, as, "He retired *into* the country." *In* is used when motion or rest *in* a place is signified, as, "He is walking *in* the garden."

Near *near* (properly Adjectives with *to* understood), approximation, as, "He is *near* the city."

Of (a) possession (b) effect, (c) author or source, (d) privation (e) subject, (f) materials (g) name, as, (c) "The house *of* Thomas" (b) "The produce *of* wisdom," (e) "The father *of* the child," (d) "The loss *of* the ship," (e) "The first book *of* kings," (f) "A crown *of* gold," (g) "The county *of* York"

Off is an Adverb denoting distance, on the other side, as, "He came *off* from *off* paid *off*." We also say, "Off my hands," "Off the ground."

On, upon support, as, "He sat on a rock"

Over, higher, as, "The heaven is *over* our heads."

Through (from *thurh*, a door), *passage*, means, as, "Water *through* the pipe"

To or *unto* denotes *end*, *act*, and is opposed to *from*, as, "He rode *from* Leeds to York" (To is an adverb of *addition* or *excess*, as, "I *too* will go")

Toward, *towards*, in a direction to, as, "It moved *toward* the city"

With, *joining*, as, "A house *with* a party-wall," that is, "joining a party-wall"

Without has an opposite meaning to *with*, i.e. *be out*

b *On*, in common conversation, frequently becomes *o'* or *a*, as, "o'clock," that is, *on* the clock, *aside*, on side, *asleep*, on sleep. So also we say, "He went *a* hunting," "*a* fishing," &c., that is, *on* hunting, *on* fishing, or *on* a hunting excursion, &c. In the Bible, we read "He was *an* hungred," a loose colloquial form current about 260 years ago

c. For an explanation of the inseparable prepositions, see 285, under Derivation

8 CONJUNCTIONS

LESSON 40.—Exercise 40.—Page 24

227 *a* A *Conjunction* is a word used to *join* words in construction, or to connect parts of sentences, so as to form a single whole, as, "One and one make two," "He and I must go"

b Conjunctions connect—1. Two or more *propositions*, as, "He and I must go," that is, "He must go," "I must go" 2. Two words having the same *subject* or *object relation*, as, "One and one make two," "Between him and me" —Sometimes conjunctions *begin* sentences after a full period, showing some *relation* between the sentences in the general tenour of discourse

c Several words besides conjunctions are employed as *Connectives*, as, the *Relatives*—*who*, *which*—the *Adverbs* *when*, *whence*, *wherein*, *where*, *whence*, *whereas*, *whereat*, *wherever*, *whereupon*, *while*, *than* and *as*, and also *Prepositions*—But Conjunctions differ—1, from the *Prepositions* in not governing any case,—2, from *Relatives* in joining independent propositions,—3, from *Adverbs* in requiring a particular position in the sentence, in order to preserve the sense

228 *a* Conjunctions are either *Co-ordinative* or *Subordinative*

1 *Co-ordinative* Conjunctions combine two or more independent clauses into one sentence, either 1, when one affirmative clause is either *added to* or *opposed to* another, or 2, when an *alternative* is proposed, or 3, when the latter of two clauses is the *effect* or *consequence* of the former

The following are *Co-ordinative* Conjunctions and *Adverbs* —

1 *Addition*,—*And* (both—and, also, as well as, likewise, further, moreover, not only—but)

2 *Contrariety*,—*But* (nevertheless, notwithstanding, on the contrary, on the other hand, still, yet, not—but, but—then, however, only)

3 *An Alternative*,—*Either*—*or*, *whether*—*or*, otherwise, else

4 *Exclusion*,—*Neither*—*nor*

5 The *Illative*, denoting a *consequence* or *inference* following from what has been said, as, *Accordingly*, *consequently*, *hence*, *thence*, *then*, *thcrefore*, *wherefore*

(When these words connect a conclusion, &c., to a preceding part, they are Conjunctions, otherwise they are Adverbs.)

2. *Subordinative Conjunctions* connect two clauses, of which one is the principal, and the other some modification of it with regard to cause, condition, consequence, time, place, or manner

Subordinative Conjunctions may be arranged in the following classes —

1 Causal	a <i>Ground</i> ;—As, because, inasmuch as, for, seeing that, since, whetheras, &c
	b <i>Condition</i> ;—If, except, unless, in case, provided, supposing that, &c
	c <i>Concession</i> —Although, though, however, yet, notwithstanding, nevertheless
2 Time	d <i>Purpose</i> ;—That, so that, in order that, lest
	a <i>Point of</i> ;—As, after, as soon as, before, etc, when
	b <i>Duration</i> ;—As long as, whilst, until
3 Place	c <i>Repetition</i> ;—As often as, when, whenever
	a <i>Motion to or from</i> ;—Whither, whence.
	b <i>Rest in</i> ;—Where
4 Manner	a <i>Likeness</i> ;—As, as if, as though, how
	b <i>Relation</i> ;—As—as so—as, according as, than
	c <i>Consequence</i> ;—That, so that

1 Several of the words mentioned as Conjunctions are sometimes Adverbs, and sometimes Prepositions, according to the sense

c Several Conjunctions go in Pairs, and are thus called Corresponding or Correlative Conjunctions. These are—*Either*—or—*Neither*—nor, *If*—then—*Both*—and, *So*—*tha'*, *So*—*as*, *Whether*—*or*;—*Although*, *though*, *yet*, *notwithstanding* (See 139.)

d Compound Conjunctions or conjunctive Phrases are formed of two or more words, as, *As if*, *in order that*, *as though*, *and also*, *but also*, *as soon as*, *in as far as*

9 INTERJECTIONS

229 a An *Interjection* expresses some sudden wish or emotion of the mind

1 The most common Interjections are the following —

<i>Approval</i> —Bravo!	<i>Joy</i> ;—Hurrah! Huzzah!
<i>Attention</i> —Behold! hark! hie! lo!	<i>Pain</i> —Oh! Hoo! O!
<i>Aversion or Contempt</i> —Fie! I judge!	<i>Rebuke</i> —Tush!
Fie! Fieh!	<i>Silence</i> ,—Hush! Silence! Still!
<i>Calling</i> ,—Hollo! Hollo! hem! ho!	<i>Surprise</i> —Indeed, Ay, ay! Ah! Ah!
<i>Derision</i> —Bah! hum! phaw! pooh!	Ah! La! Really!
<i>Grief</i> —Alick! alas! Oh!	<i>Salutation</i> —Hail! Welcome!
<i>Displeasure</i> —Fie! shame! arrr!	<i>Taking Leare</i> ,—Adieu! Farewell!

c Sometimes verbs, nouns, and adjectives, uttered by way of exclamation, are considered as Interjections, as, *Hail!* *Behold!* *Heavens!* *Shocking!*

d The Interjections *Oh!* *Oh!* *Ah!* are followed by the Objective Case of a pronoun of the *First person* *Oh me!* but by the *Nominative* of a pronoun of the *Second person*, as, *O thou!*

ON THE INTERCHANGE OF PARTS OF SPEECH.

LESSON 41.—Exercise 41.—Page 25

230 *a* In many instances, the same word, without undergoing any alteration in *form*, belongs sometimes to one part of speech, and sometimes to another. Regard, therefore, must always be had to the particular *signification* of the words, since that must determine to what part of speech each belongs. Thus, the word *light* may be a noun, an adjective, or a verb, according to the sense in which it is employed, as, "The light (*noun*) of the sun," "Light (*adj.*) rooms," "To light (*verb*) a candle." Some words are distinguished by a difference of the accent, as, "The *pro*duce (*noun*) of the fields," "The fields *produce* (*verb*) in abundance."

b The same word must originally have been, both in signification and use, only one part of speech. But, in process of time, it was employed to perform several distinct offices and hence, according to its import, would be ranked under different parts of speech.

231. The words which generally occasion a difficulty to the young student, in ascertaining to what part of speech they respectively belong, are, *As, after, before, both, but, considering, either, for, however, much, more, no, notwithstanding, only, since, that, then, therefore*

a *As* is used—1 *As* a *Conjunction* having a *connective* meaning, as "As (since, quoniam) you have completed the work, you shall be paid." To denote *Manner*, as, "He did *as* I desired" (*Fecit ut jussi*) "They acted *as* men should act" "As it seems, you have acted wisely"—2 *As* an *Adverb* to denote *comparison* or *degree*, as, "He is *as* generous *as* he is rich." To denote *equally*, as, "He is *as* good *as* she." In the sense of *when*, as, "As (when) I passed, I noticed a crowd"—3 *As* a *Relative*, as, "The terms are *as* (those which) follow"—4 *As* a *Demonstrative Adjective*, as, "His mouth is *as* (that of) a lion"—5 *As* a *Correlative Adjective*, when following *such, the same*, as, "They were *such men as those*" "He is *such as* he has ever been" (*Talis est qualis semper fuit*) "He is *the same as* he has always been" (*Idem est qui semper fuit*)—5 *As—as, as—so, so—as*, are *Correlative Adverbs*

b *After, before, above, beneath, and similar words*, appear sometimes to have the nature of *Adverbs* as, "He died not long *before*." By supplying, however, the nouns *time* and *place*, they will resume their proper import of *Propositions*, as, "He died not long *before that time*."

c *Both* is, in strictness, an *Adjective*. It is, however, more convenient to regard it as sometimes an *Adjective* and sometimes a *Conjunction*—1 *As an Adjective*, as, "Both men were present"—2 *As a Correlative Conjunction*, serving to prepare the mind for some *addition* in the subsequent clause expressed by *and*. In this sense, if translated into Latin, *both* would be rendered by *et* or *tum*, as, "Both you and I *saw him*" (*Et ego et tu enim vidimus*). So also, in the clause, "Both by their preaching, and by their living, they may set forth Thy glory."

d *But* is used—1 *As a Conjunction* to connect two clauses of which the latter is either an exception from, or in opposition to the former, as, "You may ask, but you will not obtain"—2 *As a Preposition*, as, "All *but* (except) John, agreed" "I cannot *but* speak," that is, "I cannot (do anything) but (except this, I can) speak"—3 *As an Adverb* in the sense of *only*, as, "There is *but* (only) one present."

e *Considering* is properly an *active Participle*, thus, "Considering his leisure, he has done little," that is, "(Any one) considering his leisure (will know it) he has done little."

f *Either, Neither* are used,—1 As *Distributive Pronouns*, as, "Either of those will do," "Neither of the men was present."—2 As *Conjunctions*, as, "Either learn or depart." "He neither walked nor rode."

g *For* is used,—1 As a *Preposition*, as, "He contended for victory"—2 As a *Conjunction*, as, "I submitted, for (because) it was vain to resist."

h *However* is used—1 As an *Adverb*, as, "To trace the ways of highest agent= deemed however wise"—2 As a *Conjunction* in the sense of *nevertheless*, as, "You might, however, have taken a fairer way."

i *Much, more, and most* are used,—1 As *Adjectives*, thus, "Much money was expended," "More praises have been bestowed," "Most men think indistinctly."—2 As *Adverbs* thus, "It is much better to labour than to be slothful," "He is more diligent," "He has acted most presumptuously." In the sentence "Where much is given, much is required," *much* is an *adjective* some word being understood, as, "Where much grace has been given, much gratitude is required."

j *No* is used,—1 As an *Adjective* as "I have no (not any) paper"—2 As an *Adverb*, as, "Were you present?" "No."

k *Notwithstanding* is used,—1 As an *Active Participle*, as, "Notwithstanding my prohibition, he wrote' that is "He wrote, notwithstanding him."—2 As a *Preposition*, as ' *Notwithstanding* him, John departed.' In this clause, also, *notwithstanding* might in strictness be considered a participle, as,

John departed, the other notwithstanding.—3 As a *Conjunction*, as, "I will rend the kingdom from thee, and give it to thy servant, *Notwithstanding*, in thy days I will not do it."

l *Only* is used,—1 As an *Adverb* in the sense of simply, merely, as, "He was only asking a question"—2 As an *Adjective*, signifying one alone, single, as, "He only was saved."—3 *Only* is sometimes equivalent to *but*, as, "You must act as you please only (but) consider the consequences." For the proper position of *only* in a sentence, see 415.

m *Since* is used—1 As a *Conjunction*, as, "Since we must part let us do it peacefully"—2 As a *Preposition*, as, "I have not seen him since that time."—3 As an *Adverb*, as, "Our friendship commenced long since."

n *That* is used—1 As a *Relative*—2 As a *Demonstrative Adjective*.—3 As a *Conjunction* (See 11th d.)

o *Then* is used—1 As an *Adverb*, as, "He answered *then* and not before."—2 As a *Conjunction*, as, "I rest, *then*, upon the strength of this argument."

p *Therefore* *wherefore* &c when they connect a conclusion to a preceding part, are *Conjunctions*. When following *and*, *if*, *since*, &c, they are *Adverbs*, as, "He is good and *therefore* he is happy." They might, however, be always considered as *Adverbs*.

Additional Examples are given in the vol of Exercises, p 25 to p 36

232 *Grammatical Parsing* or resolving a sentence into the simple elements of which it is composed, may be conveniently divided into three ascending series—

a The *First Mode* is, To write the name of the Part of Speech under which each word in the sentence can be placed. See 59, p 19 of this Gram and *Model 1*, p 16th of the *Lx*.

b The *Second Mode* is an amplification of the preceding, and consists of mentioning the grammatical properties of each word, according to the Table, p 20 of this Gram and *Model 2* of the *Lx* p 170.

c The *Third or Practical Mode* is stating the concord, government connection or arrangement of words in a sentence, according to *Model 3* of *Lx* p 170, and 416 of this Gram.

III. DERIVATION

LESSONS 42, 43.—EXERCISES 42, 43.—Page 37

Note—Derivation might be deferred by young pupils till Punctuation has been completed

L. 42.—233 *Derivation* is that part of Etymology which treats of the *origin* and *primary* signification of words

234 a Words are either *Primitive*, *Derivative*, or *Compound*

b A *Primitive*, *radical*, or *root* word is not derived from another word in the language, as, *kind*, *wise*. The primitive words of a language are always few in comparison with the total amount of its vocabulary

c The true root of a word is not a word in present use, but is the elementary or *radical* form from which it is derived, thus, *ag* in *agent*. But for general purposes, the whole word from which others are derived, may be considered the *primitive* word

d A *Derivative* word is one that is formed from a primitive, 1, by changing either some vowel or consonant, as, *long*, *length*, *bend*, *bent*. These are termed *Primary Derivatives*. Or, 2, by prefixing or annexing a syllable, thus, *un-kind*, *kind-ly*. Derivatives formed in the latter manner, are called *secondary Derivatives*.

e The use of derivatives arises from the natural disposition in man to alter and modify words already in existence, rather than invent sounds altogether arbitrary, to express such new ideas as the enlargement of his knowledge suggests

235 a A *Compound* word is generally formed by the union of two or more primitive words which either undergo no alteration, or a very slight one, as, *book-case*

b Permanent Compounds and Derivatives are consolidated, or considered as one word, as, *bookseller*

c When the first word of a Compound is not an Adjective, but may be placed after the second as belonging to it with *of*, *for*, *in*, &c, a *Hyphen* (-) should be placed between the two, as, a *Corn mill*, *tea-spoon*, *ship builder*, *horse dealer*, that is, a mill *for* grinding corn, a spoon used *for* tea, a builder of ships, &c. The second word denotes the *genus* (mill), and the first word the particular *kind* (corn).

d In instances of this kind, the *Accent* must be on the *first* word, otherwise, the sense is quite altered, thus, “A *glass-house*” means a house for the manufacture of glass, but a “*glass-house*” is one made of glass

I HISTORY OF THE ENGLISH LANGUAGE

236 OF THE PRINCIPAL MIGRATIONS INTO EUROPE—The Migrations from the East, which have been the principal means of peopling the continent of Europe as well as its islands, are, according to Dr Boeckh and others, the *Celtic*, *Gothic*, and *Slavonian*

237 The Celts early migrated from the East, and peopled the extreme Western parts of Europe. Their language is divided into two dialects, the *Gaēlic* and the *Cymric*, the former embracing the Erse or Irish, the Gaelic or Highland Scotch, and the Manx of the Isle of Man, the latter, the Welsh or ancient British, the old Cornish (extinct) and the Armorican of Brittany. The English Language has borrowed several single words from the Celtic.

238 The *Gothic* or *Teutonic* Tribes migrated from the Euxine and Caspian Seas about 700 years before Christ, and eventually occupied the Northern, Central, and Western parts of Europe. The *Teutonic* Language comprises two great branches—1, the *German*, 2, the *Scandinavian*—1. The *German* includes (a) the *Mæso-Gothic*, now extinct, (b) the *Low German*, spoken in the flat or northern parts of Germany. This includes the Anglo-Saxon or English, the Old Saxon, Friesian, Dutch, and Flemish, (c) the *High German*, spoken in the interior—2. The *Scandinavian* Branch includes (a) the old Scandinavian, which comprised the Icelandic and Ferroic, (b) The New Scandinavian, comprising the Danish, Swedish, and Norwegian Dialects.

239 The *Third* stream of population which flowed into Europe about the third century before Christ, conveyed the Slavonian or Sarmatian nations. These occupied Russia, Poland, Eastern Prussia, Moravia, Bohemia, and their vicinity. From these Slavonian tribes a third genus of European languages arose, as the *Russian*, *Polish*, *Bohemian*, &c.

240 The *Fourth class* of languages which may here be noticed, as influencing the southern dialects of Europe and supplying thousands of words to the English, embraces the Greek and Latin. The Greek, now termed *Romaic*, is, in a modified form, still spoken in Modern Greece and the islands of the Ægean sea, while Latin forms the parent of the French, Spanish, Portuguese, Italian, and Sicilian dialects. The Greeks and Latins were a branch of the Great Caucasian or Indo-European family which early passed over into Greece and Italy.

241 BRITISH AND ROMAN PERIOD.—The earliest account of ancient Britain which has reached modern times is that contained in the Fifth Book of the Commentaries of Julius Caesar. According to Caesar's description, the island was very populous even at that period, about fifty-five years before Christ. The maritime regions towards the *east* were occupied by various tribes from ancient *Belgica*, who were very similar to the Gauls in language and customs. The *interior* and *western* districts were possessed by tribes whose origin was involved in obscurity, but who perhaps had emigrated at some distant period from the shores of Spain.

242 When Britain was completely subdued by the victorious arms of Agric'la, in A D 85, and annexed to the Roman empire as a permanent province, every exertion was employed by the Roman governors to instruct the British youth in the language, manners, and civilisation of their conquerors. In process of time many Latin words were incorporated into the *Celtic* portions of which remain as terminations in certain English words, as, *Chester* from *castra*, *coln* in *Lincoln*, &c from *colonia*, *street* from *strata*, *port* in *Portsmouth*, &c from *portus*.

243 SAXON PERIOD.—When the Romans were compelled finally, in A D 448, to withdraw their legions from Britain, the Britons were unable to withstand the attacks of their northern neighbours, the *Picts* and *Scots*. In this emergency they called in to their assistance the Jutes, a piratical tribe occupying *Jutland*, the northern part of modern Denmark. The Jutes were soon joined by their neighbours the Angles and Saxons.

244 The Angles, Saxons, and Jutes were kindred tribes, occupying adjoining districts, speaking, with some variations of dialect, the same language, and following the same customs. By degrees they succeeded in dispossessing the Britons of the entire Eastern, Southern and Central portions of the country, till about 586 A D they had conquered eight extensive districts or kingdoms, known afterward as the *Saxon Octarchy*. These were settled by the tribes in the following order —

1 Kent,	by Jutes in 477
2 Sussex, &c	by Saxons in 491
3 Westsex	by Saxons in 519
4 Essex	by Saxons in 527
5 Bernicia	by Angles in 547 = mod. Northumberland
6 Deira	by Angles in 571 = Durham, York, and Lincoln
7 E Anglia	by Angles in 571 = Norfolk, Suffolk
8 Mercia	by Angles in 626 = midland counties

245 The Britons having thus been driven by degrees into the Western parts of the island, formed the following separate principalities —

a *Cambria*, or North Wales, corresponded nearly to modern Wales.

b *Cornwall*, or West Wales, comprised Cornwall and part of Devonshire.

c *Cumbria*, comprised modern Cumberland, Westmoreland, and Lancashire.

d *Strathclyde*, comprised mod. Wigton, Ayr, and S W counties of Scotland.

246 In Saxon Britain, as the Jutes formed only a small portion compared with the Angles and Saxons, the people about A D 800 were called *Anglo-Saxons*, and the country, from the chief tribe, *Angle-Land*, which was afterwards contracted into *England*.

247 Wherever the Saxons conquered, they substituted their own language in the place of the British. The districts in which the ancient British continued the longest to be spoken were — *Cumberland* and *Strathclyde*, where it was spoken in the tenth century, *Cornwall*, where it existed till the reign of Elizabeth, *Wales*, where it continues to be spoken to this day — The Anglo-Saxon is the mother-tongue of modern English.

248 During the Saxon Octarchy, and for ages after, four languages were spoken in the British Islands,—

- 1 *Latin*, the language of the clergy, and the vehicle of learning.
- 2 The *Anglo-Saxon* or *Frisic*, by the Anglo-Saxons occupying the central and eastern parts of England and Scotland,
- 3 The *Cymric* or *British*, preserved in the Welsh,
- 4 The *Gaelic* or *Erse*, spoken in Ireland and N. of Scotland

L. 43.—249 *a* As the Saxons led a life of hardihood and warfare, it is natural to suppose that their language would be, like themselves, hard, rough, and unpolished. Accordingly, we find the Saxon and the kindred northern languages abounding in *consonants* and difficult of utterance except to a native. They are, however, distinguished for singular vigour and capability of forming a vast variety of compounds

b Long after the establishment of the Saxons in this island, the language was totally *devoid of every species of composition*, and of all recognised principles of *Orthography and Grammar*. The deficiency of an established mode of spelling is observable in the various ways in which the same word is spelled. The *sound* alone appears to have formed the guide, and hence the spelling would be perpetually varying

250 About the *seventh century* the Saxon language began to be cultivated, and gradually advanced till the age of Alfred, when it may be said to have received its highest polish. The *Saxon Alphabet* differs from the Latin only in a few characters

Bosworth mentions the *Laus* of the Saxon monarchs, Charters, and Chronicles before the time of Athelstan, the works of Alfred, and the translations of the Gospels, as exhibiting the Saxon language in its greatest purity

Specimens of this period will be found in *Bosworth's Grammar*, *Harrison's Rise of the English Language*, *Webster's Dictionary*, and *Spalding's Literature*

251 The following words will show the connection of, 1, the *Mæso-Gothic*, 2, *Saxon*, and 3, *English* languages, and the changes which words undergo in the lapse of time —

1 Mæso-Gothic	2 Saxon	3 English	1 Mæso-Gothic	2 Saxon	3 English
Blotu,	Blod,	Blood	Ald,	Eald,	Old
Hus,	Hus	House	hiltibr,	Seolfer,	Silver
Brothr	Broder,	Brother	haurn,	Gorn,	Corn
Sister,	Swister,	Sister	lisk,	Fisc,	Fish.

252 One feature in Saxon, forming a marked distinction between it and the Latin language, is its *monosyllabic* structure. Objects which would in Latin be expressed by words of two or three syllables are generally expressed in Saxon by monosyllables, thus,

1 Crinik 2 Auris, 3 Oenius, 4 Cervix, 5 Pollex, 6 Sanguis.
Sister 1 Hair, 2 ear, 3 eye, 4 neck, 5 thumb, 6 blood

The same monosyllabic principle, except in words derived from

foreign languages, is very prevalent in modern English, particularly in the structure of our verbs. Thus, we see, *hear*, *feel*, *smell*, *touch*, *leap*, *run*, *walk*, *jump*, *swim*, *die*, *sink*, *drink*, *smile*, *strike*, *pinch*, *mourn*, *sigh*, *laugh*, *smile*, &c

253 The Anglo-Saxon had, according to some philologists, six declensions, but Dr. Bosworth has reduced these to three. Every noun had in each number, *four* cases, the *Nominative*, *Genitive*, *Dative*, and *Accusative*; as,

Sing	N	Smith,	a smith	Plur	N	Smith as,	smiths
	G	Smith-es,	of a smith		G	Smith ɪ	of smiths
	D	Smith-e,	to a smith		D	Smith um,	to smiths
	Ac	Smith,	a smith		Ac	Smith-as,	smiths

254 The *Genders* of the Anglo-Saxon were determined like the Greek, Latin, and French, not only by the *signification*, but by the *termination*. In this respect it differed materially from modern English —The *Adjectives* also had variable terminations to correspond with their nouns —The *Verbs* had only two tenses, but admitted a greater variety of terminations than the modern English verb. In the time of *Chaucer*, these had begun to assume much of their present form.

For a more extended account of this period see Harrison's "Rise of the English Language," "Spalding's Eng. Lit.", and "Marsh's Lectures."

255 DANISH PERIOD A.D. 800 to 1066 —The Danes, who, for a long time, occupied the Eastern parts of England and Scotland, called from them *Danelagh*, spoke a language kindred to the Anglo-Saxon. The influence of the Danes on the language of England was not so extensive as many writers have supposed. For, many of the settlers gradually ceased to speak their own language, and acquired that of the natives. Even under the Danish kings, the Anglo-Saxon continued to be used, not only in public Acts and Laws, but in ordinary intercourse. Some words however, were introduced, and some changes made by the Danes during this period. They introduced a kind of *structural change* in many of the Saxon words, 1, by *substituting one consonant for another*. 2, by frequently *interchanging the vowels*. and 3, by altering or omitting the *terminations* of many of the words —Several words of Danish origin still remain, as, *Earl*, *airty*, *flay*, *flail*, *gnīl*, *gammer*, and a few others, with a few suffixes, as, *by* or *bye* denoting a town or village, as, in *Whitby*.

256 THE NORMAN PERIOD. A.D. 1066 to 1154 —The Normans or Northmen, who, like the Danes, came from Norway, Sweden, and Denmark, succeeded in establishing themselves in the Western parts of France. In 912, Charles the Simple, King of France, ceded to Duke Rollo and his Norman followers the province afterwards called from them Normandy. Here, they soon ceased to speak their own language, and adopted the

French, a language formed from the Latin with an admixture of Gothic and some other dialects—The influence of the Norman French began to be felt in England before the Norman Conquest, for, Edward the Confessor, who followed the Danish Dynasty, and reigned from 1042 to 1065, had spent his youth in Normandy, and, though himself a Saxon, had introduced the Norman language as well as many Norman customs into his court. After his death, Harold succeeded and reigned a short time, but being slain at the battle of Hastings, 1066, William of Normandy ascended the throne. This event not only affected the subsequent history of England, but had an important influence on its language. For the Saxons for many years after the conquest were not only excluded from all offices of state, and from the higher and most of the inferior ecclesiastical positions of the country, but were deprived of their lands and reduced to poverty. French was the language of the court, the nobility, the landed gentry, and the army, and that in which alone instruction was given in the schools. Latin was the vehicle of nearly all historical writing. The Anglo-Saxon was spoken only by the conquered or lower classes. Nearly a century, however, transpired before any great change became perceptible in the language of the people.

257 a SEMI-SAXON PERIOD A.D. 1154 to 1250.—In 1154, or the death of Stephen, the Saxon Chronicle of historical events hitherto written in the Saxon language, began from this period to be written in what may be termed *Semi-Saxon*. This is assigned as the Epoch at which the Saxon Language began that *Process of Transformation* by which it was ultimately changed into English. The changes were not sudden, but gradual.

b The following are the principal alterations effected about this period—

1 Many Saxon words were displaced by the introduction of corresponding French Latin words by which both the vocabulary was enriched, and many uncouth words were removed.

2 The Orthography of many words was contracted, and the Pronunciation of the vowels and several of the consonants was materially modified.

3 Many *Terminations*, especially of the nouns and verbs were omitted. Thus, the plurals of some nouns ended in *a* others in *an* others in *as*, and others in *es*. The Norman mode substituted for these endings *s*, as the termination of all plural nouns.

4 *Line-interior and ellipsis*, especially in Poetry, became general.

5 Several terms in *Law* and *Chancery* derived from the Normans are still retained, as *Jury*, *de jure*, *scut*, *baron*, *bailli*.

c In this and in every subsequent period we can only, at this distant date, expect to find the best and most matured specimens of the language as they appear in public and documents. The Language of the Commonalty of the Middle Ages could not then be much inferior to what is exhibited in these extracts.

d During all these periods and up to Caxton's time (about A.D. 1480, when printing was introduced into England) books were merely Manuscripts multiplied, by means of a rubric, or title, etc. or by transcription or dictation. The cost of these was very expensive, and real only by the clergy. From the time of books, too, large of the literature given in schools was by means of *abridgements*.

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L. 44.—258 *a* EARLY ENGLISH PERIOD 1250 to A D 1399—The Early English Period commences in 1250 A D, when the “Saxon Chronicle” began to change from the Semi-Saxon Language to the Early or Old English. This period extends to the accession of Henry IV, 1399—After the final loss of Normandy, the nobility and gentry of Norman descent, began to regard the English as their countrymen, rather than their brethren in France. Hence, by degrees, they began to cultivate the English Language, which had hitherto been regarded as a barbarous and meagre idiom, to enrich it by introducing numerous French-Latin words, and, to a great extent, to discard the Anglo-Saxon inflexion as cumbrous and uncouth.

b The Old English Character, or *Black Letter*, was introduced about 1350, in the reign of Edward III. In the year 1362 the *pleadings* in the courts of justice were ordered by Edward III. to be conducted in the vernacular or English Language. About this time, also, the practice of making youths translate Latin into Norman-French was discontinued “so that now,” to borrow the words of a writer of that period, *John de Trevisa*, “the yere of our Lorde 1385, in all the grammere scoles of Engelond, childien leaveth Frensch, and construeth and lerneth in Englische”

c The proceedings in Parliament appear to have been conducted in French till the reign of Richard II, when, in 1388, the English was substituted. The public statutes, however, continued to be recorded and published in French till the reign of Richard III (1483), when that language, except a few legal phrases, ceased entirely to be employed. In the reign of Richard II (1380) *Wycliffe*, with the aid of others, completed his translation of the Bible into English, and towards the close of the century *Chaucer* gave to the world his celebrated “*Canterbury Tales*”

259 About the time of Chaucer the six *declensions* of Anglo-Saxon nouns had gradually been reduced to one, and the cases from *four* to *two*, the Genitive or Possessive case being formed from the nominative by the addition of *es* in the singular number. The plural form of the verb (*an*, *en*, *on*) was retained. Numerous words from the French were introduced into English by Chaucer and his contemporaries. Still the *vocabulary* was poor, the *syntax* rude, the *orthography* unsettled, the dialects very various, and the *pronunciation*, if we may judge from the words, unmelodious.

260 Two Extracts, one from *Wycliffe's* translation of the Testament, about A D 1380, and the other from *Chaucer's* *Canterbury Tales*, written probably about 1390, will illustrate the language of this period.

a *Wycliffe's Trans of Mat' chap viii first 4 verscs,—*

" Forsothe when Jhesus hadde comen doun fro the hil, many cumpaines solewidene hym. And loo' a leprouse man cummyng worshipide hym, sayinge Lord, yif thou wolt, thou maist make me cleene. And Jhesus holdvnge forths the honde, touchide hym clyngu. I wole, be thou maad cleene. And anonc the lepre of hym was cleasid. And Jhesus saith to hym See, say thou to no man, but go shewe ther to prestis, and offre that gifte that Moyes comandide, into wtincing to hem."

b *Chaucer's description of the Knight in his Canterbury Tales —*

" A knight ther wa^e and that a worthy man,
That fro the time that he first began
To riden out he loved chevalrie,
Trouthe and honour, freedom and curtesie
Full worthy was he in his lordes warr,
And, thereto hadde he ridden, none more ferre,
As wel in Christendom as in Hethenesse,
And ever honourde for his worthinessse
But, for to tellen yon of his araye,
His hors was good, but he ne was not gale
Of fustian, he wered a gypone
Alle besma'red with his habergeon,
For he was late ycome fro his vinge,
And wente for to don his pilgrimage."

261 MIDDLE ENGLISH PERIOD 1400 to 1558.—The Middle Period of the English language extended from the commencement of the reign of Henry IV, 1399, to the accession of Elizabeth, 1558. During this period the language, though differing in several particulars from modern English, differs much further in its *structural formation* from the ancient Anglo-Saxon. The final *n* of verbs was dropped about the time of Henry VIII *we, we loven, ye loven, they loven*, for *we love, ye love, they love*. The *orthography* of the language continued to be irregular, some writers retaining more of the antiquated style than others.—Several translations of the Bible appeared about this time, as, Tyndale's, Cranmer's, and that called the "Geneva".

262 The Title page of the Book of Common Prayer, published in the time of King Edward VI in 1542, may serve as a specimen of the language of this period —

"The Boke of common priere and the administracion of the sacramentes and other rites and ceremonys in the churche of Englynde", also, "A short Catechisme or plaine instruction contynynge the summe of Christian learninge, & set fowrth by the kyngis maecties authoritie, for all scholemaisters to teache".

263 MODERN ENGLISH may be said to date from the accession of Elizabeth, 1558, to the present time, and may conveniently be considered under *three distinct Periods*, not that any distinctive change was suddenly effected at any precise time in any one of these periods, but that certain contemporaneous writers gradually produced various modifications either in the *structure* or *vocabulary* of the language.

264 THE FIRST MODERN PERIOD commences about 1558, and extends to 1640. At the Revival of Literature many new words were introduced into English from the Latin and Greek

These in some instances have displaced the old Saxon words, but, in others, serve as a duplicate for expressing the same idea (278) Before the days of Elizabeth our language derived its accessions from the Latin through the *medium of the French*, but since her time they are derived direct from the Latin. This may account for many words which formerly ended in *ant* now ending in *ent*. Unnecessary vowels occurring in Saxon began about this time to be rejected. Though the *orthography* was still different from the present mode, and the sentences were frequently ill constructed, yet, some standard of conjugation, declension, and syntax was established, and so great an approximation to the present language was made by the writers of this period, that their productions may be perused without difficulty, as may be seen by referring to the works of Shakspeare, Spenser, Bacon, Hooker, &c. In 1611, the authorized version of the Bible was published, which has deservedly had an immense influence not only on the religion, but on the literature of this country (See *First Period under Style*, 722.)

265 The following Extracts, the First from *Bacon's Essays*, the Second from *Jeremy Taylor's Works*, may serve as specimens of this period —

a *Studies* — "Crafty men contemn studies, simple men admire them, and wise men use them, for they teach not their own use, but that is a wisdom without them, and above them, won by observation. Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few are to be chewed and digested, that is, some books are to be read only in parts, others to be read, but not curiously, and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy, and extracts made from them by others, but that would be only in the less important arguments and the meaner sort of books, else distilled books are, like common distilled waters, flashy things. Reading maketh a full man, conference a ready man, and writing an exact man, and, therefore, if a man write little, he had need have a great memory, if he confer little, he had need have a present wit, and, if he read little, he had need of much cunning, to seem to know that he doth not" — *Bacon*, b 1561, d 1626

b *The Progress of Sin* — "I have seen the little purls of a spring swept through the bottom of a bank, and intenerate the stubborn pavement, till it hath made it fit for the impression of a child's foot, and it was despised, like the descending purl of a misty morning, till it had opened its way and made a stream large enough to carry away the ruins of the undermined strand, and to invade the neighbouring gardens, but then the despised drops were grown into an artificial river, and an intolerable mischief — So are the first entrances of sin, stopped with the antidotes of a hearty prayer, and checked into sobriety by the eye of a reverend man, or the counsels of a single sermon, but when such beginnings are neglected, and our religion hath not in it so much philosophy as to think anything evil so long as we can endure it, they grow up to ulcers and pestilential evils, they destroy the soul by their abode, who at their first entry might have been killed with the pressure of a little finger" — *Jeremy Taylor*, b 1613, d 1667

L. 45.—266 THE SECOND MODERN PERIOD, extending from 1649 to 1689, comprises, among other great names, the following — *Milton*, *Dryden*, *Waller*, *Cowley*, and *Locke*. These laboured much and systematically to improve the language, adapting it not only to all the purposes of *conversation*, *philosophy*, and *oratory*, but to the full and harmonious

flow of the boldest and most original flights of poetic genius. Hence the *orthography* becomes less irregular, the expressiveness as well as the euphony of the words becomes more severely tested, and the sentences constructed on a more methodical and perspicuous principle than before. (See *Second Period under Style*, 723.)

267 The following extracts will tend to illustrate this period —

1 From *Milton's Tractate on Education* — “The end of learning is to repair the ruin of our first parents by regaining to know God aright, and out of that knowledge to love him, to imitate him, to be like him, as we may the nearest by receiving our souls of true virtue which, being united to the heavenly grace of faith, makes up the highest perfection. But because our understanding cannot in this body, found itself but on sensible things, nor arrive so clearly to the knowledge of God and things invisible, as by orderly conning over the visible and inferior creatures, the same method is necessarily to be followed in discrete teaching” — *Milton*, b 1648, d 1674.

2 From *Locke* — *Injudicious haste in studies condemned* — “The eagerness and strong bent of the mind after knowledge, if not warily regulated, is often a hindrance to it. It still presses into further discoveries, and new objects, and catches at the variety of knowledge and, therefore, often stays not long enough on what is before it, to look into it as it should, for haste to pursue what is yet out of sight. He that rides post through a country may be able from the transient view to tell in general how the parts lie, and may be able to give some loose description of here a mountain and there a plain, here a morass and there a river, woodland in one part and savannahs in another. Such superficial ideas and observations as these he may collect in galloping over it, but the more useful observations of the soil, plants, animals, and inhabitants, with their several parts, and properties must necessarily escape him, and it is seldom men ever discover the rich mines without some digging. Nature commonly lodges her treasures and jewels in rock's ground. If the matter be knotty and the subject lies deep the mind must stop and buckle to it, and stick upon it with labour and thought and close contemplation and not leave it until it has mastered the difficulty, and got possession of truth” — *Locke*, b 1632, d 1704.

268 THE THIRD AND FOURTH MODERN PERIODS, extending from 1689 to 1760, comprise among other writers, the following — *Pope*, *Addison*, *Swift*, *Steele*, *De Foe*, and *Young*. Though the writers of this period were inferior to their immediate predecessors in originality and vigour of thought, yet they are justly considered as accomplished scholars. To their exertions our language is much indebted for its improvements as the just claims of criticism began to be more generally recognised, and the importance of uniformity of orthography and structure more widely appreciated. The mode of expression adopted especially by *Swift*, *Addison*, and *De Foe* is, though frequently loose remarkably easy and idiomatic, and less disfigured by those awkward inversions which characterised many of their predecessors. With them, also, preference is always given to the employment of words purely Saxon rather than to those of classical origin. Inaccuracies of expression are, doubtless, abundant, but the improvement is decided. The age of Queen Anne has been frequently styled the Augustan period, but to this high distinction an examination of later writers will show that it has no substantial claim (See *Third and Fourth Periods under Style* 724 725.)

269 The following are specimens of this period —

1 *From the Spectator*, by Addison — “Man, considered in himself, is a very helpless and very wretched being. He is subject every moment to the greatest calamities and misfortunes. He is beset with dangers on all sides, and may become unhappy by numberless casualties, which he could not foresee, nor have prevented, had he foreseen them. It is our comfort, while we are obnoxious to so many accidents, that we are under the care of One who directs contingencies, and has in his hand the management of everything that is capable of annoying or offending us, who knows the assistance we stand in need of, and is always ready to bestow it on those who ask it of him.”

“The natural homage which such a creature bears to so infinitely wise and good a Being is a firm reliance on him for the blessings and conveniences of life and an habitual trust in him for deliverance out of all such dangers and difficulties as may befall us” — *Addison*, b 1672, d 1719

2 *From Swift* — “A necessary part of good manners is a punctual attendance of time at our own dwellings or those of others, whether upon matter of civility, business, or diversion, which rule, though it be a plain dictate of common reason, yet the greatest minister I ever knew was the greatest trespasser against it, by which all his business doubled on him, and placed him in a continual arrear. Upon which I often used to rally him, as deficient in point of good manners. I have known more than one ambassador, and secretary of state, with a very moderate portion of intellectuals, execute their offices with good success and applause, by the mere force of exactness and regularity. If you duly observe time for the service of another, it doubles the obligation, if upon your own account, it would be manifest folly, as well as ingratitude, to neglect it, if both are concerned, to make your equal or inferior attend on you to his own disadvantage is pride and injustice” — *Swift*, b 1667, d 1744

270 THE FIFTH AND SIXTH MODERN PERIODS extend from 1760 to the present time. During this period, and more especially during the present century, the language has received the serious consideration and sedulous cultivation of many master minds. The affected disparagement of the direct study of its principles by learned pedants is little regarded, while the puerile imitation of a Latin structure becomes less and less admired. Attention is now directed to the utility and significance of our vocables, as well as to the energy and euphony of the phraseology. Irregularities are ably exposed and gradually rectified. Sounder views of criticism and idiomatic construction are more widely appreciated, and more generally observed. Indeed, it may with justice be asserted, that in fulness and variety of its vocabulary, the English language is now inferior to none. In euphony and delicacy, it may yield to the French and Italian, but it infinitely surpasses these in the higher qualities of strength and expressiveness. (See *Fifth and Sixth Periods under Style*, 726, 727.)

271 The following extracts will tend to illustrate this period —

1 *By Johnson* — “The truth is, that knowledge of external nature, and the sciences which that knowledge requires or includes, are not the great nor the frequent business of the human mind. Whether we provide for action or conversation, whether we wish to be useful or pleasing, the first requisite is the religious and moral knowledge of right and wrong, the next is an acquaintance with the history of mankind, and with those examples which may be said to embody truth, and prove by events the reasonableness of opinions. Prudence and justice are virtues and excellencies of all times, and of all places, and we are perpetually moralists, but we are geometers only by chance. Our intercourse with intellectual nature is necessary, our speculations upon matter are voluntary and at leisure. Physiological learning is of such rare emergence, that one may know another half of his life, without being able to estimate his skill in

hydrostatics or astronomy, but his moral and prudential character immediately appears. Those authors, therefore, are to be read at school, that supply ~~etc.~~ axioms of prudence, most principles of moral truth, and most materials for conversation, and these purposes are best served by poets, orators, & historians"—Dr S Johnson, b 1709, d 1784

2 *Sir Walter Scott*—"I shall never forget the delightful sensation with which I exchanged the dark, smoky, smothering atmosphere of the highland hut in which we had passed the night so uncomfortably, for the refreshing fragrance of the morning air, and the glorious beams of the rising sun, which, from a tabernacle of purple and golden clouds, were darted full on such a scene of natural romance and beauty as had never before greeted my eyes. To the left lay the valley, down which the Forth wandered on its easterly course, surrouring the beautiful detached hill, with all its garland of woods. On the right, amid a profusion of thickets, knolls, and crags, lay the bed of a broad mountain lake, lightly curled into tiny waves by the breath of the morning breeze, each glittering in its course under the influence of the sunbeams. High hills rock and banks waving with natural forests of birch and oak, form the borders of this enchanting sheet of water, and as their leaves rustled to the wind and twinkled in the sun, gave to the depth of solitude a sort of light and vivacity. Man alone seemed to be placed in a state of inferiority in a scene where all the ordinary features of nature were raised and exalted"—*Walter Scott*, b. 1771, d 1832

3 *Robert Southey*—"The tithes of the parish were naturally appropriated to its own church. A certain portion of glebe was added, enough to supply the incumbent with those necessities of life which were not to be purchased in those times, and could not be conveniently received from his parishioners in kind, but not enough to engage him in the business of agriculture, his pursuit. It was justly deemed, ought to be of a higher nature, and his time more worthily employed for himself and others. Without the allotment of a house and glebe, no church could be legally consecrated. The endowment of a full tenth was liberal, but not too large. The greater part of the country was then in forest and waste land, and the quantity of produce nowhere more than was consumed in the immediate vicinity, for agriculture was nowhere pursued in the spirit of trade. The parochial priest kept a register of his poor parishioners, which he called over at the church door from time to time, and distributed relief to them according to his means, and their individual necessities. But in that state of society the poor were not numerous, except after some visitation of war in which the minister suffered with his flock, while village and domestic slavery existed, pauperism, except from the consequences of hostile invasions, must have been almost unknown. The cost of hospitality was far greater than that of relieving the poor. The manse, like the monastery, was placed beside the highway, or on the edge of some wild common—for the convenience of the pilgrim and the stranger.—*Southey*, b 1771, d 1843

2 ORIGIN OF MODERN ENGLISH WORDS

LESSONS 46. a. & b.—Exercises 46. a. & b.—Page 38

L. 46. a.—272 THE SAXON supplies about three-fourths of the vocabulary of the Modern English, thus,

All words denoting the *common animals*, with their *relations*, *cries*, *passions*, *senses*, *infinities*, *motions*, &c are purely Saxon, as, Man, woman, father, mother, child, brother, sister, dog, horse, cow, pig, duck, laugh, weep, cry, groan, smile, love, hate, fear, see, hear, touch, smell, taste, blind, lame, deaf, dumb, walk, leap, run, jump, swim, float, dive, sink, neigh, bark, low, squeak, &c

The *common objects of nature* are Saxon, such as, sun, moon, stars, air, rain, water, clouds, grass, corn, hay, wheat, rye. So are our articles of *ordinary food*, as, bread, fowl, fish, flesh—of *fuel*, as, coal, wood, peat, turf—the common *arts, employments*, and *dignities of life*, as, read, write, teach, farmer, miller, seaman, king, earl, &c.—Also the *articles, pronouns*, many of the *adjectives* and *adverbs*, the *irregular verbs*, the *prepositions*, and *conjunctions* are all Saxon.

273 Many of our Saxon words have, in the lapse of time, undergone several modifications from the original *Spelling*. The following are a few instances—

1 *Common Objects*:-

English	Saxon	English	Saxon	English	Saxon
Anvil,	Anfill	Calf,	Cenlf	Fly,	Fleoge
Alms,	Ælmesse	Cheese,	Cyse	Gospel,	Godspell
Apple,	Æpel	Churl,	Ceorle	Ground,	Grund
Arm,	Earm	Clover,	Clæfre	Head,	Heafod
Bed,	Bedde	Day,	Daeg	Heart,	Heorte
Blood,	Blod	Door,	Dorn	Heaven,	Heofen
Book,	Boc	Earth,	Eorthe	Home,	Haem
Brook,	Broc	Evening,	Æfen	House,	Hus

2 *Relations and Occupations*:-

Alderman,	Ealdermen	Daughter,	Dohter	Knight,	Cynight.
Bishop,	Bisceop	Father,	Faeder	Lord,	Hlaford
Child,	Cild	King,	Cyning	Mother,	Moder

3 *Names of Places*:-

English	Saxon	English	Saxon
Bath,	Bathancester	Canterbury,	Cantwaraburh
Bristol,	Brigstow	Norfolk,	Northfolk

4 *Verbs*:-

Am,	Eom	Bless,	Blissian	Fill,	Fyllan
Ask,	Acstan	Buy,	Bvegau	Go,	Gan
Be,	Beon	Can,	Cunnan	Kiss,	Cyssan
Bear,	Baeran	Come,	Cuman	Learn,	Laeran

5 Pronouns,—

English	Saxon	English	Saxon	English	Saxon
I,	Ic	She,	Heo	My,	Min
Thou,	Thu.	It,	Hit	Thy,	Thin
He,	He.	They,	Hi	His,	His.

6 Adjectives,—

English	Saxon	English	Saxon	English	Saxon
Blue,	Bleo	Dear,	Deor	Long,	Iang
Brown,	Brun	Evil,	Ffel	Most,	Mest
Cold,	Ceald.	Good,	God	Strong,	Strang

7 Numerals,—

One,	An	Three,	Threeo	Five,	Fif
Two,	Twa	Four,	Feower	Eight,	Eahta

8 Adverbs, Prepositions, Conjunctions,—

Above,	On busan	At,	Et.	No,	Na
Almost,	Ealmaest	Ever,	Efer	Over,	Ofer
Also,	Ælswa	Never,	Næfse	Through,	Thurh

274 The next principal source to which the English Language is indebted is the *Latin Language*. This, either directly or through the medium of the French, has supplied us with thousands of words expressive of the moral affections, intellectual functions, abstract relations, arts, sciences, and general Literature.

275 *The Latin* —1 Before the *Age of Elizabeth* many words were introduced from the Latin, through the medium of the French. These generally underwent some modification. First from the Latin into French, and then from the French into English. The following are the principal changes which Latin words underwent in their transition to French —

1 By APOCOPPE, or cutting off from the end, as,

Latin	French	English	Latin	French	English
Abstrusus,	Abstrus,	Abstruse	Porcus,	porc,	pork
Accessus,	acces,	access	Finire,	finir,	finish
Appellare,	appeler,	appeal	Solum,	sol,	soil
Arcu,	arc,	arch	Sonus,	son,	sound
Bonitas,	bonté,	bounty	Remedium,	remde,	remedy

2 By SECOPPE, or cutting out from the middle, particularly when *c*, *d*, *g*, or *t* was preceded or followed by a vowel, as,

Latin	French	English	Latin	French	English
Allicere,	allier,	ally	Fragilis,	frile,	frail
Crudelis,	eruel	cruel	Invidere,	envier,	envy
Duplicatio,	doubler,	double	Magister,	maître,	master
Integer,	entière,	entire	Periculum,	péril,	peril
Frigere,	frite,	fry	Securus,	sûr,	sure

3 By PROCTHÉSIS, or prefixing a letter or letters to the beginning, as,

Oleum,	huile,	oil	Schola,	ecole,	school
Ostrea,	huître,	oyster	Status,	état,	estate

4 By PARAGOGUE, or adding a letter or syllable, as,

Latin	French	English	Latin	French	English
Actio,	action,	action	Part,	partie,	part.
Mors,	mort	death.	Sol,	soleil,	sun

5 By METATHÉSIS, or the transposition of one or more letters, as,

Prægnans,	polignart.	poignant.	Stagnum,	é ^u ang,	stagnant
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6 By the change of Vowels and Diphthongs, as,

Crux,	croix,	cross	Lex,	loi,	law
Dignus,	daigner,	deign	Nux,	noix,	nut
Granum,	grain,	grain	Populus,	peuple,	people
Hora,	heure,	hour	Vox,	voix,	voice

7 By the change of Consonants, as,

Aquila,	vigle,	eagle	Cantare,	chanter,	chant.
Carea,	cage,	cage	Grafin,	grace,	grace
Crypta,	grotte,	grot.	Jungire,	joudre,	join
Brevis,	bref,	brief	Granum,	gleaner,	glean
Carmen,	charme,	charm	Salvare,	sauver,	save

8 By EPENTHESIS, or the insertion of letters, as,

Campaneus,	campagne,	campaign	Humilis,	humble,	humble
Genre,	genre,	gender	Montanus,	montagne,	mountain

276—2. Since the time of Elizabeth, Latin words have been derived direct from that language. In these instances, also, the Latin primitive frequently undergoes some alteration, either, 1, by abridging the Infinitive, as in *Concurrere*, concur; or 2, the Supine, as in *Actum*, act, or 3, by a change of vowels, as in *Scando*, ascend

Latin Root and Meaning

Ago, I do, actum, done

Asumo, I value

Anima, breath, life

Anus, a year

Aqua, water

Arte, artus, skill

Caput, capitus, the head

Caro, carnis, flesh

Centrum, a middle point

Ciris, a citizen

Cor, cordis, the heart

Corpus, corporis, a body

Crux, crucis, a cross

Cura, care

Dens, dentis, a tooth

Dies, a day

Dignus, worthy

Durus, hard, lasting

Fortis, brave, strong

Frons, the forehead

Fructus, fruit

Fundo, fustus, to pour, melt

English Derivatives

act, action, actor, actual, exact

esteem, estimable, estimate, estimation

animal, animalcule, animate

annals, annuity, annual, biennial

aqueous, aquatic, aqueduct, terraqueous

artist, artisan, artificial, artful

capital, cape, captain, chapter

carnal, carnival, incarnation, carnivorous

centre, cent'ral, concentrate

civic, civil, city, civility, civilize

core, cordial, concord, courage

corporal, corporeal, corpse

crucify, crucifix, crusade

cure, curable, curate, curious

dentist, dentifrice, indent

diary, diurnal, dial, dialling

dignity, dignify, indignant

during, durable, endure

fortitude, fortify, force, forte

affront, confront, frontal, frontispiece

fructify, fructuous, fruitage, fruition

confuse, disperse, effusion

I. 46. b.—277—3 In many instances, these Latin Derivatives have displaced the corresponding Saxon words, as in the following instances —

Latin Deriv.	Saxon
Authority,	Anwältd
Circumference,	Ambergang.
Disciple,	Leornung-enslät
Farmer,	Earth-ling
Judge,	Doomsman

Latin Deriv.	Saxon
Lunatic,	Month sick
Medicine,	Leach craft
Marriage,	Gyfta.
Scribe,	Bocere
Sepulchre,	Byrgen

278—4. In other instances, there are two sets of Derivative words, expressive of the same thing, or nearly so, the one of Saxon, the other of Latin origin; thus —

Saxon	Latin	Saxon	Latin
Anger	Ire	Fether,	Plume
Building,	Audace <i>r</i>	Freedom	Libe <i>r</i>
Boldnes.,	Corpore <i>al</i>	Foresight,	Pradence
Podily	F <i>raternal</i>	Fatherly,	Faternal
Brotherly,	Paucity	Fleshi,	Carnal
Fewnes.,	Timid	Hearty,	Cordial
Fearful,	Sentiment	Handbook,	Manual
Feeling,		Kindnes.,	Benignity

279—5 English *Nouns*, again, are frequently of Saxon origin, while the corresponding *Adjectives* are derived from the Latin, thus—

Saxon Noun	Latin Adjective	From
Being,	Essential,	Ere
Blood	Sanguine.	Sanguis
Country	Rural, Rustic	Rus
Cow,	Vaccine	laeca
Degree,	Gradual,	Gradus
Dog,	Canine	Canis
Fye,	Ocular	Oculus
Hearing,	Audible	Audio
House,	Domestic,	Domus
Mind,	Mental	Mens
Root,	Radical,	Radix
Storm,	Tempesti <i>ous</i> ,	Tempestas
Thing,	Real,	Res
Tooth,	Dental	Dens

280—6 a Other Nouns of Saxon origin have two sets of *Adjectives*, one derived from the noun itself, the other from the Latin, thus—

1 Saxon Noun	2 Saxon Adjective	3 Latin Adjective	4 From
Blood,	Bloody,	Sanguine,	Sanguis
Bov	Boyish,	Puerile,	Puer
Bro her,	Brotherly,	Fraternal,	Frat <i>er</i>
Body,	Bodily,	Corporeal	Corpus
Burden,	Burden <i>some</i> ,	Onerous,	Onus
Dav	Daily,	Diurnal	Dies
Father,	Fatherly	Paternal	Pater
Fear	Fearful,	Timorous,	Timor
Friend,	Friendly,	Amicable,	Amicus
Heart,	Hearty	Cordial,	Co <i>rd</i>
Help,	He'p <i>hu</i> ,	Auxiliary,	Auxilium
Li'c	Lively	Vital,	Vita
King,	Kingly	Regal,	Re <i>x</i>
Mother,	Motherly,	Maternal,	Mater
Night,	Nightly	Nocturnal,	No <i>r</i>
Woman,	Womanly,	Feminine,	Femina

b The Latin also supplies the English with numerous *Prefixes* or particles which are employed to vary the sense of the words to which they are prefixed, thus, *im*, not, in *im*-mortal. See *Prefixes*, 286

281 The *Græc. Language*, which possesses great power in forming Compounds, has also furnished the English not only with many Prefixes, but with numerous appropriate and significant Terms in mathematics, medicine, botany, chemistry, and

the Arts and Sciences in general A few Greek Derivatives are subjoined —

<i>Aér</i> (ἀήρ) the air	aërial, aërolite, aëronaut, aëroform
<i>Angélōs</i> (ἀγγελος) a messenger	angel, arch angel, evangelize
<i>Anthrōpōs</i> (ἀνθρω-ος) a man	anthropology, misanthropy
<i>Biblos</i> (Βιβλος) a book	Bible, bibliography, bibliopolist.
<i>Chronos</i> (χρονος) time	chronio, chronicle, chronology
<i>Dēmos</i> (δῆμος) the people .	demagogue, democracy, epidemic
<i>Gē</i> (γῆ) the earth	geography, geology, geometry, geodesy
<i>Gramma</i> (γραμμα) a letter	grammar, anagram, diagram
<i>Graphō</i> (γραφω) I write	graphical, autograph, biography
<i>Hierōs</i> (ἱερος) sacred..	hierarchy, hieroglyphic
<i>Hudrōr</i> (ὑδωρ) water	hydrometer, hydraulics, hydrogen
<i>Ios</i> (ιος) equal	isocèles, isochrōnous, isothermal
<i>Kosmōs</i> (κοσμος) order, the world	cosmetic, cosmogony
<i>Kratos</i> (κρατος) power, government	aristocracy, democrat, theocracy
<i>Logos</i> (λογος) a word	logic, apology, analogy, chronology, dialogue
<i>Martur</i> (μαρτυρ) a witness	martyr, martyrdom, martyrology
<i>Metron</i> (μετροι) a measure	chronometer, barometer, diameter
<i>Monos</i> (μονος) one, alone	monarch, monastic, monopoly
<i>Nomōs</i> (νομο) a law	astronomy, Deuteronomu, economy
<i>Ode</i> (ωδη) an ode	epode, melody, parody, prosody, psalmody
<i>Onōma</i> (ονομα) a name	anonymous, metonymy, synonym
<i>Orqanōn</i> (οργανων) an instrument	organ, organize, inorganic
<i>Orthos</i> (ορθος) right, exact	orthodox, orthoepy, orthography
<i>Pas, pantos</i> (-ας, -παντος) all	panacea, panacea, panoply, pantheist
<i>Pathos</i> (-αθος) feeling	pathetic, pathologic, synpathy
<i>Petrō</i> (πετρα) a rock	Peter, petrify, petrifaction, petroleum
<i>Philos</i> (φιλος) a lover	philosophy, philanthropy, philology
<i>Phōnē</i> (φωνη) a sound	phonics, euphony, symphony, phonetic
<i>Polis</i> (πολις) a city	policy, police, impolitic, metropolis, polish
<i>Poliūs</i> (πολυς) many,	polygon, polyglot, polytheism

282 In addition to Latin and Greek, the English Language has borrowed numerous single Terms and Phrases from the following —

a MODERN FRENCH has supplied many words used in *Military* affairs, as, *aide-de-camp*, *bayonet*, *briouac*, —in *Dress*, as, *vest*, *blonde*, —in *Manners*, &c, as, *etiquette*, *naiveté*, *foible*, *éclat*, *ennui*, *souffre*

b THE ITALIAN has supplied several terms relating to *Music*, *Sculpture*, and *Painting*, as, *piano*, *adagio*, *tenor*, *mezzo-forte*, *fresco*, *cameo*, *virtuoso*, *profile*, *studio*, &c

c MODERN GERMAN, FLEMISH, and DUTCH have supplied several manufacturing, mercantile, and naval Terms, such as, *Cambric*, *canvas*, *cable*, *fluke*, *keel*, *sloop*, *yacht*, &c

d THE SPANISH and PORTUGUESE have furnished a few, as, *Admiral*, *alcole*, *barilla*, *cigar*, *junto*, *castanet*, *lagoon*, *albino*, *alligator*, *calabash*, *cargo*, *embargo*, &c

e AMERICA has supplied several terms, as, *Cannibal*, *potato*, *tobacco*, *tomahawk*, *wigwam*, &c

f ASIA, in consequence of our extensive dependencies there, has also supplied several, as, *Alcohol*, *Koran*, *coffee*, *calico*, *rhubarb*, *bamboo*, *rajah*, *junk*, &c.

g. *Places* frequently supply terms, as, *Sherry* from *Xerez*; *port* from *Oporto*. The same may be said of *Persons*; as, *Voltaism* from *Volta*, *daguerreotype* from the discoverer, *Daguerre*.

h. *New Terms* are occasionally introduced as necessity may suggest.—The total vocabulary of English words may amount to 90,000, or 100,000.

3 PREFIXES AND AFFIXES

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i. 47.—283 PREFIXES AND AFFIXES.—One chief means of forming English words from one another is by attaching to the *root*, or essential part of the word, certain *prefixes* and *affixes*.

284. a. A *Prefix* is a particle placed *before* a root to vary its sense, as, *im* in the word *immortal*, *over* in *overcome*.

b. An *Affix*, or *termination*, is a particle *added* to the root to vary its signification, as, *ish* and *ful* in *whitish*, *joyful*.

c. *Prefixes* are generally prepositions, and are of great diversity of origin.

285. a. *Saxon Prefixes*—The prefixes, which are of a purely English or Saxon origin, are, *a*, *be*, *for*, *for*, *mid*, *mis*, *over*, *out*, *un*, *under*, *up*, *with*. These prefixes are usually called *inseparable prepositions*, from their never being used single or un compounded.

b. *A* signifies *on* or *in*, as, *ashore*, that is, *on shore*.

Be signifies *about*, as, *beside*, that is, *stir about*,—also *for* or *before*, as, *despeak*, that is, *to speak for* or *before*. It has also several other meanings.

For denotes, as, *bid for* *bid*.

fore signifies *before*, as, *see, foresee*.

Mid signifies *middle*, as, *mid-day*.

Mis signifies *defect* or *error*, as, *take, mistake*.

Over denotes *superiority* or *excess*, as, *come, overcome, done, overdone*.

Out signifies *excess* or *superiority*, as, *run, outrun*.

Un before an adjective, signifies *not*, as, *worthy, unworthy*, before a verb it signifies the *undoing* of the act expressed by the verb, as, *tie, untie*.

Under signifies *beneath*; as, *underline*.

Up denotes *motion upward*, as, *start, upstart*,—and also, *subversion*, as, *set, set*.

With signifies *against, from*, as, *stand, withstand, draw, withdraw*.

286 *Latin Prefixes*.—The following *Prefices* are derived from the Latin, and have the annexed signification —

A, ab, or abs, signifies *from* or *away*, as, *abstract*, to draw away

Ad signifies *to, at* as, *adjoin* to join to, (*Ad* assumes different forms according to the first letter of the root to which it is prefixed, as, *ascend*, *accede*, *affect*, *aggrieve*, &c.)

Ambi, from *amb*, both, signifies *double*, as, *ambiguous*.

Ante signifies *before*, thus, *antedate*, to date before

Bene signifies *good, well*, as, *benevolent*, well disposed

Bi or *bis* means *two or twice*, as, *bisect*, to cut into two parts.

Circum signifies *round, about*, as, *circumnavigate*, to sail round

Cis signifies *on this side*, as, *cis alpine*, on this side the Alps

Con, com, co, or *col*, signifies *together*, as, *convoke*, to call together — *Co* is used before a vowel, as, *co-equal*, *con* before a consonant, as, *contemporary*

Contra and *contro* signify *against*, as, *contradict*, to speak against, (*contra* is sometimes changed into *counter*, as, *countr-a-ct*)

De signifies *of, from, or down*, as, *dethrone*, to drive from the throne

Di or *dis, dif*, signifies *asunder*, as, *distract*, to draw asunder It also signifies *rejection or undoing*, as, *disobey*, not to obey

E, ex, signify *out of*, as, *elect*, to choose out of

Equi signifies *equal*, as, *equidistant*, at an equal distance

Extra signifies *out of, beyond*, as, *extraordinary*, beyond the ordinary course

In, im, il, ir, before an adjective, serves as a negative, as, *active*, *inactive*, *immortal*, not mortal, *illegal*, not legal,—before a verb, *in* signifies *in or into*, as, *include*, to close in

Inter signifies *between*, as, *intervene*, to come between

Intro signifies *to, within*, as, *introduce*, to lead in

Juxta signifies *nigh to*, as, *juxtaposition*, placed near to

Mal or *male* (from *malus*, bad) signifies *ill* or *bad*, as, *malcontent*, discontented

Manu (from *manus*, a hand) signifies *with or by the hand*, as, *manuscript*, *my* thing written by the hand

Muli signifies *many*, as, *multiform*, having many forms

Non, *not*, as, *non resident*

Ob signifies *opposition*, as, *obstacle*, something standing in opposition, (*ob* has the various forms of *oc*, *of*, *op*, as, *occur*, &c.)

Omni signifies *all*, as, *omnipotent*, all powerful

Per signifies *through* or *thoroughly*, as, *perfect*, that is, thoroughly done

Post signifies *after*, as, *postscript*, after the writing

Prae or *pre* signifies *before*, as, *prevent*, to go before, hence, to stop

Pro signifies *forth* or *forward*, as, *promote*, to move forwards.

Praeter or *preter* signifies *past* or *beyond*, as, *preternatural*, beyond the course of nature

Re signifies *again* or *back*, as, *regain*, to gain back

Retro signifies *backwards*, as, *retrograde*, going backwards

Se signifies *apart* or *without*, as, *secrete*, to hide, to put aside

Sine signifies *without*, as, *sinecure*, without care or labour

Subter signifies *under*, as, *subterraneous*, under the earth

Sub, suc, sur, sug, sup, —under, as, *subscribe*, to write under.

Super signifies *above* or *over*, as, *superscribe*, to write above or over.

Trans signifies *over*, *from one place to another*, as, *transport*, to carry over.

Ultra,—*beyond*, as *ultramontane*, beyond the mountains,—*extreme*.

The inseparable prepositions are sometimes improperly used, thus, *di'xian*, sometimes used for *annul*, *unloose* for *loose*, &c

287. Greek Prefixes — The following are the Prefixes of Greek origin, with their import —

A or *an* (*a*, *ai*) signifies *privation* or *without*, as, *anonymous*, without a name.

Amphi (*amphi*) signifies *both* or *the two*, as, *amphibious*, that is, having two lives, or capable of living both on land and in water

Ana (*ana*) signifies *through* or *up*, as, *anatomy*, a cutting through or up

An'ti (*anti*) signifies *against*, as, *antichristian*, against Christianity, (Anti is sometimes contracted into *anti*, as, *antarctic*, opposite the arctic.)

Apo (*apo*) signifies *from* as, *apogee*, from the earth, (Apo is sometimes contracted into *ap*, as, *aphelion*, away from the sun)

Arc (*apxos*), *first*, *chief*, as, *arch angel*, an angel of the first order

Auto (*autros*), *self*, as, *autograph*, one's own handwriting

Cata (*kata*), *down*, as, *catalogue*, a list

Dia (*dia*) signifies *through*, as, *diameter*, a measure through

Epi (*epi*) signifies *upon*, as, *epidemic*, upon the people

En (*en*), *in*, *on*, as, *encomium*

Eu (*eu*), *well*, as, *euphony*, an agreeable sound

Hem'i (*hemis*), *half*, as, *hemisphere*, half a sphere

Hetero (*eteros*), *different*, as, *heterodox*

Hyper (*hyper*) signifies *over*, *abore*, as, *hypercritical*, over or too critical

Hypo (*hypo*) signifies *under*, implying *concealment*, as, *hypocrite*, a person concealing his real character

Meta (*meta*) signifies *change*, *transmutation*, as, *metamorphosis*, a change of shape

Mono (*monos*) signifies *single*, as, *monosyllable*, one syllable

Pura (*para*) signifies *beyond*, *on one side*, as, *paradox*, an opinion beyond or contrary to the general opinion.

Peri (*peri*) signifies *about*, as, *periphrasis*, a speech in a roundabout way, a circumlocution

Poly (*polys*) signifies *many*, as, *polysyllable*, a word of many syllables

Syn (*syn*) signifies *with*, *together*, as, *synod*, meeting together (Syn has also the forms *sy*, *syl*, *sym*, as, *system*, *sylogism*, *sympathy*)

L. 48.—288 Affixes — The following Affixes are those which most frequently occur —

1 Those which denote the *agent* or *doer* of a thing are,

<i>In</i> , as in	Guardian	<i>Fr</i> , male doer,	Baker
<i>In'</i> ,	Ar'sistant	<i>Fsi</i> , female doer,	Governess
<i>At</i> ,	Beggar	<i>Ist</i> , as in	Conformist
<i>In'l</i> ,	Do'ard	<i>Ire</i> ,	Operative
<i>In'y</i> ,	Ad'versey	<i>Or</i> ,	Inspector
<i>In'cr</i> ,	Chariot'er	<i>Sci</i> ,	Funder, spinster
<i>In'ti</i> ,	Ad'h'eren't		

2 Those denoting the person acted upon are,

<i>At</i> , as in	Parent'e	<i>Iti</i> , as in	Favourite
<i>As</i> ,	As'c'nee		

3 The following denote *being* or *state of being* —

<i>Acy, as in</i>	<i>Piracy</i>	<i>Monv, as in</i>	<i>Acrimony</i>
<i>Ags,</i>	<i>Bondage</i>	<i>Ness,</i>	<i>Acuteness</i>
<i>Aice or ancy,</i>	<i>Repentance, Flagrancy</i>	<i>Ry,</i>	<i>Rivalry</i>
<i>Ence or ency,</i>	<i>Adherence, Emergencu</i>	<i>Ship,</i>	<i>Friendship</i>
<i>Hood,</i>	<i>Boyhood</i>	<i>Th,</i>	<i>Depth</i>
<i>Ion,</i>	<i>Lxhaustion</i>	<i>Tude,</i>	<i>Aptitude</i>
<i>Ism,</i>	<i>Despotism</i>	<i>Ty or tly,</i>	<i>Lo, alty, Durability</i>
<i>Ment,</i>	<i>Achievement</i>	<i>Ure,</i>	<i>Disclosure.</i>

4 *Dom* and *ric* denote *jurisdiction* or *office*, as, in *Kingdom*, *Bishopric*, *Earldom*

5 *Cle, lin, let, ling, and ocl*, are diminutive terminations, as, in *Corpuscle*, *Lambkin*, *Streamlet*, *Duckling*, *Hilltop*

6 *Ac, al, an, ar, aru, en, ic, ical, id, ile, ine, and ory*, denote *of* or *pertaining to*, as, in *Elegiac*, *Autumnal*, *Republican*, *Consular*, *Momentary*, *Wooden*, *Angelic*, *Canonical*, *Frigid*, *Infantile*, *Adamantine*, *Expiatory*

7 *Ate, ful, oce, ous, some, y*, denote *full of* or *abundance*, as, in *Affectionate*, *Hopeful*, *Globose*, *Hazardous*, *Gladsome*, *Pithy*

8 *Ish, like, ly*, signify *likeness* or *manner*, as, in *Childish*, *Saintlike*, *Maidenly*

9 *Ire, able, and ible*, denote *capacity*, as, in *Communicative*, *Profitable*, *Contemptible*

10 *Less* denotes *privation*, *ish*, added to *Adjectives*, denotes a *small degree of* anything, as, in *Artless*, *Blackish*

11 *Ate, en, fy, ise, ish, ire*, denote *to make*, as, in *Alienate*, *Brighten*, *Justify*, *Epitomise*, *Finish*, *Methodize*

12 *Lu* denotes *like*, as, in *Kindly* *Ward* signifies *in the direction of*, as, in *Isomeric*

289 COMPOSITION OF MODERN ENGLISH WORDS — English words are derived from each other in a variety of ways —

1 Sometimes the *noun* forms the *root*, from which are derived *Adjectives* and *Verbs*, thus,

<i>Noun</i>	<i>Derivative Adjective</i>	<i>Verb</i>
<i>Courage,</i>	<i>Courageous,</i>	<i>Encourage</i>
<i>Hand,</i>	<i>Handy,</i>	<i>Handle</i>
<i>Traitor,</i>	<i>Traitorous,</i>	<i>Betray</i>
<i>Society,</i>	<i>Social,</i>	<i>Associate</i>

2 Sometimes the *Verb* is the root, and supplies *nouns* and *adjectives*, thus,

<i>Verb</i>	<i>Derivative Noun</i>	<i>Adjective</i>
<i>Expend,</i>	<i>Expense,</i>	<i>Expensive</i>
<i>Compare,</i>	<i>Comparison,</i>	<i>Comparative</i>
<i>Excel,</i>	<i>Excellence,</i>	<i>Excellent</i>
<i>Agree,</i>	<i>Agreement,</i>	<i>Agreeable</i>

3 Sometimes from *Verbs* are derived the names of the *agent* or *doer* and of the *thing*, thus,

<i>Verb</i>	<i>Person or Agent</i>	<i>Thing</i>
<i>Think,</i>	<i>Thinker,</i>	<i>Thought</i>
<i>Grow,</i>	<i>Grower,</i>	<i>Growth</i>
<i>Speak,</i>	<i>Speaker,</i>	<i>Speech</i>
<i>Strike,</i>	<i>Striker,</i>	<i>Stroke</i>

4 Sometimes from *Past Participles* are formed *nouns*, thus,

<i>Part Participle</i>	<i>Noun</i>	<i>Past Participle</i>	<i>Noun</i>
<i>Joined,</i>	<i>Joint.</i>	<i>Deserved,</i>	<i>Desert</i>
<i>Flowed,</i>	<i>Flood</i>	<i>Weighted,</i>	<i>Weight</i>

5 Sometimes the old *Third Person Singular* is contracted in the formation of certain nouns, thus,

<i>Past Participle</i>	<i>Noun</i>	<i>Past Participle</i>	<i>Noun</i>
Breatheth,	Breath	Healeth,	Health
Girdeth,	Girth.	Stealeth,	Steal.

6 From *Adjectives* are sometimes formed nouns and verbs, either by *affixes* or *prefixes*, thus,

<i>Adjective</i>	<i>Derivative Noun</i>	<i>Verb</i>
Sweet,	Sweetness,	Sweeten
Quick,	Quickness,	Quicken
Sure,	Surety,	Ensure

7 a Some nouns are formed from adjectives by contraction, thus,

Length, from long, *breadth*, from broad, *sloth*, from slow

b Others are formed from the union of two nouns, as, *Moon light*, *Corn field*, *Silver smith*.

8 The *different parts of speech* are formed from each other either by prefixes or affixes, as will be seen from the following examples —

<i>Please</i> — Please, displease — verbs
Pleasing, pleasant, pleasurable, displeasing, unpleasant, displeasing — adjectives
<i>Pleasure</i> , displeasure — subst. of the feeling
<i>Pleasantry</i> , pleasantness — subst. of the thing felt
<i>Pleasantly</i> , unpleasantly — adverbs
<i>Fit</i> — Fit, befit, misfit, unfit, unfit — verbs
Fitness, fitter, outfit, unfitness — nouns
Fitting, unfitting, befitting — adjectives
Fitly, unfitly, befittingly — adverbs

9 Words derived from each other, however different they may be as to the class to which they belong, are always, more or less, allied in signification, thus, *please*, the verb, *pleasure*, *pleasurableness*, the nouns, *pleasant*, *pleasurable*, the adjectives, and *pleasantly*, *pleasurably*, the adverbs, though different in their application, and modified in their meaning by the changes which they undergo, yet are all expressive of the same leading idea.

200 *Rule for the Pronunciation of Compounds* — It must be observed that the *long sounds* in *simple words* generally become *short* in the *Compounds*, thus, *Vine*, *vineyard*, *clean*, *cleanly*, *dear*, *dearth*, *chaste*, *christity*, *fore*, *forehead*, *holy*, *holiday*, *please*, *pleasant*

4 PRIMARY SIGNIFICATION OF WORDS

LESSONS 49. a. & b.—Exercises 49. a. & b.—Page 41

201 a *On the Affinity of Words* — The leading Principles which determine the *Affinity of Words* in respect of origin, are *identity of letters* (or letters of the same organ) and *identity of articulation*, that is a signification obviously deducible from the same sound. Letters of the same organ are letters or articulations formed by the same parts of the mouth, thus *b*, *m*, and *p* are formed by the lips alone, *t* and *d* are formed by the lips with the assistance of the upper teeth. Letters of the same organ are *commutable*, that is, they are, in derivation, frequently interchanged, the one for the other — *whether*

b "When two or more languages employ the same words to express the most familiar objects and the most simple ideas, when they possess the same numerals, the same pronouns, and the same system of grammatical inflexion, these languages were originally one and the same, or derived from a common parent" —Dr W Smith, in *Marsh's Lect*

292 All words were at first used only in *one* sense, yet, from various causes, they are now frequently employed in very different acceptations. Though a word can have only *one primary*, it may have several *secondary* meanings. The Primary meaning of a word, when discovered, furnishes a *key* by which the remotest of its Secondary meanings can be explained.

Thus, *Neat* and *Hate*, though at present very differently applied, are radically the same word, being derived from the Saxon root, *hatian*. *Pity* and *Pity* are both derived from *pietas*, *Property* and *Propriety* from *proprius*, special, *Patron* and *Pattern* from *pater*.

293 Many words retain their Primary or original sense, along with a Secondary meaning, thus

Word	Primary Meaning	Secondary Meaning
<i>Craft</i>	trade in which one is skilled	artifice
<i>Charity</i>	love, affection	almsgiving
<i>Indorse</i>	to write or place on the back of	give currency to
<i>Impertinent</i>	not pertaining to the subject	rude.
<i>Nervous</i>	strong, vigorous	weak, easily agitated
<i>Offend</i>	to cause to err	to displease, injure
<i>Prevent</i>	to go before	to stop, hinder
<i>Reveal</i>	to draw back the veil	to disclose something

294 Other words, on the contrary, have lost their primary, and retain merely a *Secondary* meaning, —thus.

Word	Present Meaning	Original Meaning
<i>Absurd</i>	foolish, inconsistent	one deaf, not attending
<i>Antic</i>	odd, ridiculous	<i>Antiquus</i> , old, ancient
<i>Boor</i>	a rude fellow	a farmer
<i>Clown</i>	a vulgar person	<i>Colonus</i> , a colonist, settler
<i>Cunning</i>	crafty, artful.	<i>Cunnan</i> , knowing, well instructed
<i>Grenadier</i>	a tall soldier	one employed in throwing <i>grenades</i>
<i>Humility</i>	lowly minded ..	meanness of spirit.
<i>Idiot</i>	weak of intellect	one not in office, a private person
<i>Knave</i>	a scoundrel, a cheat	a lad or attendant
<i>Lewd</i>	wicked, dissolute	<i>Lay</i> , not clerical
<i>Misceant</i>	a vile wretch	a misbeliever
<i>Pagan</i>	a worshipper of false gods	<i>Pagani</i> , dwellers in villages
<i>Religious</i>	one devoted to religion	one bound by monastic vows, a monk.
<i>Silly</i>	foolish, weak of intellect	innocent
<i>Tinsel</i>	specious, nothing worth	<i>Elinelle</i> , anything that sparkles

295 Words pass from Original to Secondary applications according to the following Rules —

1 Words primarily denoting either *Matter*, or some *Action*, are applied to *Mental* or *Moral* Qualities, —thus

Callous, unfeeling, from *Callus*, hardened by being long trodden
Conflict, mental or moral struggle, from a striving together of foes in battle.
Delirium, an alienation of mind, from a person's deviating, *de*, from, *lira*, a straight furrow.

Haroc, waste, devastation, from *hafoc*, a hawk, a rapacious bird
Humour, state of mind, from *Humire*, to be moist, damp

Ravenous, greedy, from *Raven*, a greedy bird

Sanguine, ardent, from *Sanguis*, blood

Sincere, honest, pure, from *sine cerâ*, without wax, thus, pure, unalloyed honey

2 Words are transferred from one object to another which has some resemblance to the former, thus

Albion, from *albus*, white, applied to England, from the white cliffs on the coasts

Dandelion, dent-de lion, from its supposed resemblance to the tooth of the lion

Florida, one of the United States, so called from the *flow'rs* found there.

Granite, a stone spotted as if with *grains*, from *granum*

Indentation, from *in*, *dens*, a tooth a jutting out like teeth

Meander, to turn or wind, from *Meander*, a river in Phrygia

Pike, a voracious fish, so named from the sharpness of its snout

Sierra, from *Serra*, a saw, applied to the mountain ridges of Spain

3 Generic Words sometimes become Specific, and Specific words sometimes Individual, thus

Bible, formerly applied to any book, is now restricted to the Sacred Scripture. *Deist*, formerly meant one who believed in God, now is applied to one who does not believe in revelation

b Under this class may be included Proper Names which are formed from the following —

1 *Towns and Localities*, —Kingston, Bridges, Hill, Mountain Park &c.

2 *Occupations* —Smith (the smiter), Jenner (the joiner), Mason, Miller, &c.

3 *Field sports* —Fisher, Hunter, Hawker, Falconer, &c.

4 *Offices and Dignities* —King, Prince, Earl, Lord, Yeoman, &c.

5 *The Church* —Bishop, Parsons, Priest, Clark, &c.

6 *The State* —Chancellor, Mayor, Reeves, Franklin

7 *Personal and Mental Qualities* —Black, Strong, Armstrong, Swift, Meek

8 *Natural Objects* —Buck, Hart, Lamb, Bullock, Heron, &c.

9 *Weather* —Frost, Snow, Storm, Gale, Tempest

10 *Peculiarities* —Crookshanks, Longshanks, Gosling, Blood

11 From *Christian Names*; —Adamson, Thomson, Harrison Christian names are significant, thus, *Alfred*, all peace

4 Specific Words, on the other hand, sometimes become General, thus

Word	Present Meaning, General	Original Specific Meaning
Bacchanalian	revelling, intemperance	from <i>Bacchus</i> , the god of wine
Capricious	fickle	from <i>Caper</i> , a goat, leaping, &c
Damask	stuff with raised figures	from <i>Damascus</i> , where it was originally made
Ep'cure	an indulger in luxuries	from <i>Ep'cūrus</i> , who taught pleasure to be the chief good
Frank	free, candid	from the <i>Franks</i> , a German tribe who conquered France
Grotesque	irregular in form	from the figures found in grottoes
Herculean	of gigantic strength	from <i>Hercules</i> , a Greek hero, celebrated for his strength and labours
Laconic	brief, concise	from <i>Laconia</i> , the country of the Spartans, a silence-loving race

5 Words owe their Secondary Sense to purely Accidental Associations, thus

Candid, a rocket of an office, from *Candidus*, white, the colour of the tunics worn by Romans seeking the suffrages of the people

Copy, transcript, pattern, from *copia*, abundance, then facility

Gazette, a newspaper, from *ga'zeta*, a piece of coin, the price of the news

Pirat, opponent, from *Pirat'is*, dwellers on the opposite banks of the same river

Tar-bar, ribbon-like shawl, from *St. Andrew's day*, when all kinds of frippery

a trinket, trifling

296 *a* Many Derivatives have undergone a change in the Spelling, thus

Modern Spelling	Original	Modern Spelling	Original
Alligator	El-la-garto	Kickshaw	Quelque choses
Camlet	Camelot	Landscape	Landskip
Curfew	Couvre-feu	Market	Mercat.
Compatible	Competible	Nostril	Nose thrill
Coffee, tea	Caffé, tè	Only	One-ly
Daffodil	D'asphodèle	Palsy	Paralysy
Daisy	Day's eye	Sheriff	Shire-reeve
Kerchief	Couvre chef	Vinegar	Vin aigre

b. Others have changed their Accents, thus

Acid'emy from Acadēmia	Théâtre from Thēâtre
Nū'ture from Natūra	Ven'ison from Vena'ison

297 Sometimes there are two words spelled and pronounced the same, but of different origin. These are called *Homonyms*, from (*ὁμωνύμοι*, *homōnumos*) the same name, thus

- 1 *Host*, an army, from *Hostis*, an enemy
Host, the Romish sacrifice of the mass, from *hostia*, a victim
- 2 *League*, a treaty, from *ligāre*, to bind
League, a measure of distance
- 3 *Riddle*, a sieve, from *reliculum*, a little net
Riddle, an enigma, from Saxon *rae dels*

PART III.—SYNTAX.

LESSON 50. a.—Exercise 50. a.—Page 47

298 *Syntax* explains the *Agreement*, *Government*, *Connection*, and proper *Arrangement* of words in a sentence

299 a A *Sentence* is a collection of words so arranged as to express one *Complete Thought* or *Proposition*

b Every Sentence consists of two parts,—the *Subject* and the *Predicate*. The *Subject* is the thing of which we are speaking, and is always the Nominative Case, or equivalent to a Nominative Case.—The *Predicate* is *that which* we say or affirm respecting the *Subject*, and is expressed by the *Verb*,—thus, in the clauses, “John runs,” “The boy is industrious,” *John* and *boy* are the *Subjects*—*runs* and *is industrious* are the *Predicates*.

c When the *Verb* affirming or denying is *transitive*, it is necessary to employ a noun or pronoun to denote the *object affected*, and thus, to *complete* the sentence, as, “Industry (*Subject*) procures (*Predicate*) competence” (*the Object*). The *Subject*, *Predicate*, and *Object* combined, form a sentence

d When some tense of the *Verb To Be* is used, it forms in *Grammar*, a part of the *Predicate* and can be used—1 With an *Adjective*, as, “The earth is *globular*”—2 With a *Noun* in the *Nominative*, as, “Charles was *the King*”—3 With a *Phrase* or *Adverb* as ‘*He is of opinion*’ “*He was there*”—In the sentence, “*Great is the Lord*”—*Lord* is the *Subject*, *is great*, the *Predicate*—*Adverb*s are words employed to explain or modify the meaning either of *Subject* or *Object*.

e In *Logic* a sentence consists of three parts,—1 The *Subject*, which includes the *Nominative* and all its *Adverb*s—2 The *Copula*, which is some tense of the *Verb to be* either in present, past or future time—3 The *Predicate*, which comprises the whole assertion both the *verb object*, and *adverb*s. From this statement we see, that the terms *Subject* and *Predicate* are more restricted in *Grammar* than in *Logic*, the *Subject* in *Grammar* being simply the *Nominative Case*, and the *Predicate* the *verb*. As the *verb*, however, when *transitive*, requires the *object* to be stated to complete the *sense*, the *verb* and *object* are, in ordinary language, regarded as forming the *Grammatical Predicate*—The extension of meaning in a *Logical Subject* over a *Grammatical one*, will, in some cases, occasion a great difference in the *sense*. Thus, in the phrase, “*A man fears to sin*” the *Grammatical Subject* is “*Man*,” but, it cannot be said, that “*a man fears to sin*,” it is only a particular kind of *man*, namely, “*the man of faith*” and the clause thus completed denotes the *Logical Subject*.

f The following Table exhibits the various parts of a sentence, both *Grammatical* and *Logical*.—

1. <i>Subject</i>	2. <i>Adjunct</i>	3. <i>Predicate</i>	4. <i>Direct Object</i>	5. <i>Indir. Object</i>
The Commerce	of Britain	employs	many persons	in manu-facture
The Interest	of 6 months	is due	• •	to the treasury
Demosthenes	the Athenian	incited	{ his coun-trymen }	against Phillip.
Cicero	the Roman	was eminent		for eloquence in
The master	{ of the in-stitution }	instructed	him	Grammar

1. <i>Grammatical</i>	2. <i>Logic</i>	<i>Subject</i>	<i>Cop</i>	<i>Predicate</i>
		The Commerce of Britain	is	the employment of many people
		The Interest of Six Months	is	due to the treasury
		Demosthenes the Athenian	was	the inciter of his countrymen
		Cicero the Roman	was	remarkable for eloquence
		The master of the Institution	was	his instructor in Grammar

300 a. An *Idiom* is the general or regular syntactical structure of words in a sentence, either with regard to their inflection, agreement, government, or arrangement; thus, in English, the *Adjective* generally precedes its noun, and the *Nominative* its verb, but, in some other languages a different order prevails

b. An *Idiomism* is some peculiar usage of certain words, or combinations of words, which forms an exception to the general rule, thus, in conversation, we use *you* instead of *thou*, when speaking to a single person.—c. *Idiomatic* is a term applied to that mode which is conformable to the regular and established order of construction.

301 a. A *Phrase* is part of a sentence, consisting of two or more words, so connected as to imply a certain *relation*, but without affirming anything

b. Phrases are frequently employed instead of single words —thus,—1. For a *Noun*, we may use the *Infinitive*, as, *Study*—“*to study*” 2. For an *Adjective*, we can use a *Prepositional Phrase*, thus, for “*A wise man*,” we may say, “*A man of wisdom*” 3. Also, instead of an *Adverb*, we may use a *Prepositional Phrase*, thus, for “*He acted cautiously*,” we can say, “*He acted with caution*”

302 Sentences are of three kinds —1. Simple,—2 Complex,—3 Compound

1. SIMPLE SENTENCES —a. *The Subject*

LESSON 50. b.—Exercise 50. b.—Page 47

303 a. A *Simple Sentence* contains only one *Subject* and one finite *Verb*, as, “*Hope sustains the mind*”

b. A *Simple Sentence* is said to be *affirmative* when it asserts or affirms some thing, as, “*I admire Paley's Works*”—*Negative*, when the adverb *not* is used, as, “*He did not write the letter*”—*Imperative*, when it expresses a command or exhortation, as, “*Study your lessons*”—*Interrogative*, when it asks a question, as, “*Has he written the letter?*”

304 Subjects may be either *Simple* or *Enlarged*—A *Simple Subject* consists either of a single word or of a phrase, with or without the article—An *Enlarged Subject* is one to which certain attributes are added to extend or modify its signification

305. The *Simple Subject*, which is always in the *Nominative*

Case, and answers the question *who?* or *what?* may consist of the following —

- 1 A *Noun* or *Pronoun*, as, "The man has arrived."
- 2 An *Adjective* with the article, used as a noun, as, "The industrious deserve encouragement."
- 3 An *Infinitive Mood*, as, "To forgive is enjoined."
- 4 Part of a sentence, as, "Exercising patience is advantageous." "His not being prepared caused the delay." "From Leeds to York is 22 miles." "Between fifteen and twenty years of age is a critical period."

Note—In an *Imperative* clause, the *Subject* is frequently omitted, as, "Attend," for "Attend thou or you"—With *Impersonal verbs*, the subject is represented by the pronoun *it*, as, "It rains"—When the word *it* introduces a sentence as the *Subject*, an explanatory clause follows to which it refers, as, "It is the duty of every man to manage his own affairs," that is, "To manage his own affairs is the duty of every man."

306 The Enlarged Subject—The Simple Subject is enlarged by adding one or more attributes to it. These may be—

1 One or more *Adjectives* prefixed, as "Steady, persevering industry overcomes difficulties."—Or, an *Adjective* following when it refers to the subject, as, "The man regardless of toil aims at excellence"—The *Adjectives* may be modified by *Adverbs*, as, "That very eminent man."

2 One or more *Nouns* in *apposition*, or *Titles*, consisting of several terms, as, "My friend, the poet and historian, wrote the essay." "Arthur, Duke of Wellington, the celebrated general, gained the victory of Waterloo."

3 A noun or pronoun in the *Possessive Case*, or a noun with *of*, which is equivalent to a *Possessive*, as, "The master's house is visible." "Six months interest is due." "Our hat is found." "The song of the nightingale is melodious."

4 An *Infinitive Clause*, as, "The idea, to ask permission, did not occur."

5 A *Prepositional Clause*, as, "The cottage, in the wood, was damp." "One of his friends was absent."

6 A *Participial Clause*, as, "The man having been cautioned, resumed his work." "The general, on perceiving the enemy, advanced his columns." In these and similar instances the participle must refer to the subject. When that is not the fact a different mode is necessary, thus, "Having concluded his speech, he departed," is correct, but, "Having concluded his speech, we departed," is incorrect. We can properly say, "At the conclusion of his speech, we departed," or, "The speech having been concluded, we departed."

7 Any *Combination* of the preceding, as, "A faithful follower, of the name of Irebrace, attended the king."

LESSON 50. c.—Exs 50. c. 1st, 2nd, & 3rd.—Pages 48 to 50
b The Predicate

307 a The Grammatical Predicate of a Sentence is, in a limited sense, a *finite Verb*, which asserts of the subject—1. *What it is*, as, "Lead is heavy"—2. *What it does*, as, "The horse runs." "The man writes"—3. *What is done to it*, as, "A letter is written."

b Instead of the *Finite Verb*, the *Predicate* may be *named* by employing—1. Some Tense of the verb *To Be* and an *Adjective*, as, "Gold is ductile"—2. The Verb *To Be* and a *Noun* in the *Nominative*, as, "Columbus was a discoverer"—3. The Verb *To Be* and an *Adverb* or a *Prepositional Phrase*, as, "The horse was there." "He was of that opinion"—The word *not* forms a part of the predicate.

308 a. *Completion of the Predicate—Direct Object*—When the verb in the Predicate is *Transitive*, the sense requires some word or phrase to denote the *Object* directly affected by the action, and thus, to *complete* the Predicate, as, "God created the world"—The relation existing between the predicate and its completion, is called the *Objective Relation*, and the word or clause denoting it the *Complement*

b The *Direct Object* can be expressed in the same manner as the Subject, namely, 1. By a *Noun* or *Pronoun*, as, "The man has written a *letter* and sent it"—2 By an *Adjective* used as a noun, as, "The judge acquitted the *innocent*"—3 By an *Infinitive Mood*, as, "The boy loves to *study*"—4 By a *Participial Phrase*, as, "He loves reading the *poets*"—5 By a whole clause; as, "He asserted, that the guilty *ought to be punished*"

309 *Direct Object Enlarged*—The Object of a Transitive Verb being either a noun or an equivalent to a noun, can be enlarged like the Subject of a sentence,—1 By *Adjectives*, as, "The man ploughed the *large* field"—2 By *Nouns in apposition*; as, "The barrister defended John, the painter"—3 By *Possessive Cases* either of nouns or pronouns, as, "We admire the poet's taste" "He has studied the *Satires of Horace*"—4 By a *Participial* or *Prepositional Phrase*, as, "We beheld the sun rising in all its *splendour*" "We inspected the gallery of paintings"

310 a *Indirect Object*—Most Transitive Verbs require only one *Direct Object*, others, besides a direct require a secondary, remote or *Indirect Object*, or that *to* or *for* which any thing is done, or *from* which any thing is taken away, as, "He gave the book *to me*" "You took the property *from him*." "He instructed the boy in *Grammar*"

b. The *Indirect Object* may be—1 A *Noun* or *Pronoun* in apposition with another, as, "They made William *king*"—2 A *Noun* with a preposition *to*, *for*, *from*, as, "He gave the letter *to John*" "I stated the case *for James*"—3 A *Noun* preceded by *as*, as, "He treated him *as his heir*"—4 Words following transitive verbs of *accusing*, *acquitting*, *convicting*, *instructing*, *condemning*, &c, as, "We accused the man of *treachery*"—5 Words following certain intransitives and adjectives with *of*, *in*, &c, as, "He despaired *of success*" "He was inindful *of his promise*"

c The Predicate is *incomp'te* when formed by such intransitive verbs as, *be*, *become*, *seem*, *grow*, *live*, *fall*, *die*, *appear*, &c, and by such transitives as, *make*, *deem*, *call*, *think*, *appoint*, *consider*, *elect*, &c

311. *Extension of the Predicate*—In addition to being completed, the Predicate may be *extended*, by employing either a simple or compound adverb, an adverbial phrase, a participial or prepositional phrase, or any combination of these forms to express *time*, *place*, *manner*, *cause*, *motive* *means*, *material*, &c, as, "He visited us *yesterday*." "He reads *in hours daily*." "He lives *in London*." "He went *there*." "He writes *with difficulty*." "He could not sleep *for the heat*." "He acted *from fear*." "He gained his *seat by bribery*."

2 COMPLEX SENTENCES

LESSON 50. d.—Exercises 50. d. 1st & 2nd.—Pages 50 to 52

312 A *Complex Sentence* consists of one Principal Subject and Predicate, with several clauses introduced to explain or modify either the Subject or Predicate. These clauses must be so connected by means of relatives, conjunctions, and other particles, as to show that they are *subordinate* to the Leading Subject—The part which contains the leading Subject and Predicate is called the *Principal Clause*, the rest are *subordinate*. Thus, in the sentence, “*He who preserves me, who I am, and whom I ought to serve, is eternal.*” the principal clause is,—“*He is eternal.*” the other clauses are subordinate.

313 Subordinate Sentences are of three kinds,—1. The *Noun Sentence*, 2 The *Adjective Sentence*, 3 The *Adverbial Sentence*

1 The *Noun Sentence* is when either (a) the *Subject* of the principal sentence, or (b) the *Object* (whether direct or indirect) which completes the *Predicate*, is *Expanded* into a clause or sentence, thus, (a) “*Honesty is commanded,*” may be thus expanded—“*That a man should be honest, is commanded*”—(b) “*Skill requires diligence,*”—or, “*Skill requires that we should be diligent*”—The *Noun Sentence* is generally introduced either by *that*, or by the interrogatives, *who, what, how, when, whence*

2 An *Adjective Sentence* is the expansion of an *Adjective* into the form of a proposition, which is introduced by the relatives *who, which, that*. It may be attached either (a) to the *Subject* (b) to the *Object*, (c) or to any part of the *Predicate* where an *adjective* is admissible, as (a) “*The thoughtful man provides against sickness,*” or, “*The man, who is thoughtful,*” &c. (b) “*He mis-spent his leisure*” or, “*He mis-spent the time which he had to spare*” (c) “*He wrote the letter with the pen which he had just purchased*”

3 An *Adverbial Sentence* occupies the place and follows the construction of an *Adverb*. Like the *Adverb* it describes *time, place, manner, cause, condition, degree, &c.*, and generally qualifies the *Predicate*, as, “*He leaves home whenever he pleases*” “*He remains where he was*” “*He did, as well as he could*” “*He will succeed, if he persevere*” “*He succeeded, better than was expected*”

3 COMPOUND SENTENCES

LESSON 50. e.—Exercise 50. e.—Page 52

314 A *Compound Sentence* contains two or more complete sentences or propositions, connected by the co-ordinative conjunctions, *and, both—and, either—or, neither—nor, but, also, not only—but, &c.* (See 228) Sentences are co-ordinate when they are separate independent propositions, having the same relation to the entire sentence

315 Compound Sentences are either *Uncontracted* or *Contracted*.

a *Uncontracted Compound Sentences* consist of such as combine into one sentence two or more independent propositions with little or no alteration, as, “*Industry procures com-*

petence, and frugality preserves it" "Either industry must be exercised, or ignorance will be the result"

b Contracted Compound Sentences—When co-ordinate sentences contain either the same subject,—the same predicate or object,—or the same adverbial adjunct to the Predicate, the portion which these have in common is generally expressed only once. Thus, in the sentence—"God made and governs the world;" as the subject, *God*, is applicable both to *made* and *governs*, it is mentioned only once. The sentence is then said to be *contracted*.

316 *Contracted Compound Sentences* are chiefly abridged according to the following modes, thus,—

1. When one *Subject* has two or more predicates; as, "Study nourishes youth, and amuses old age."

2. When two or more *Subjects* have only one predicate, as, "Tyre and Sidon were famous cities"

3. When there are two or more *Objects* to one predicate, as, "France has produced eminent historians and poets"

4. When there are two or more *Extensions* of the predicate; as, "Tyre was celebrated both for its dye, and its commerce"

317. Sentences are divided by points or stops. Those parts of a sentence which are separated by commas, are called *clauses*. and those separated by semicolons, are called *members*.

THE RULES OF SYNTAX

LESSONS 51. a. & b.—Exercises 51. a. & b.—Page 54

L. 51. a.—318 *a* Syntax consists of *Concord* or *Agreement*, *Government*, *Connection*, and *Arrangement of words* in a sentence

b *Concord* is the *agreement* which one word has with another, in *gender*, *number*, *person*, or *case*

c *Government* is that power which one word has in requiring a noun or pronoun to be in a particular *case*

d *Connection* is the appropriate *combination* of words with regard to mood, tense, case, or construction, when similarly circumstanced

e The *Arrangement* of words is their *collocation* or relative position in a sentence

f The *syntactical* or regular arrangement of words observed in the structure of English sentences is, first, the *subject*, secondly, the *verb*, and thirdly, the *object*. Thus, (1) *Hope* (2) sustains (3) the mind

g The preceding is called the *direct* or *regular* mode of structure, which is adopted in our ordinary discourse. But when we wish to render the *object* prominent, this order is frequently reversed, hence styled *inverted*, thus, instead of saying, "I have neither silver nor gold," we may employ the inverted mode and say, "Silver and gold have I none."

h Words used to explain or qualify either the *subject*, *attributive*, or *object*, are placed as near as possible to the words to which they belong. These explanatory or qualifying words are, as before stated, called *adjuncts*

i The parts of speech which *agree* with each other, are the *noun*, the *pronoun*, and *verb*—those which *qualify*, are the *article*, the *adjective*, and the *adverb*;—those which *govern*, are the *verb*, and the *preposition*,—and that general, employed to *connect* words with one another is the *conjunction*;—*Relatives* also, are employed to *connect*

j With the exception of the *verb*, the Rules for *concord*, *government*, and *arrangement* are not in this Grammar, separated into distinct portions, but interwoven, according to their connection, under the respective parts of speech. By this arrangement, the learner will acquire a knowledge of them with greater facility

CONCORD

319 There are four concords —

- 1 Between a verb and its subject or nominative case
- 2 Between an adjective and a substantive
- 3 Between a relative and its antecedent
- 4 Between one substantive and another.

The Subject and the Verb

RULE I ONE SUBJECT AND THE VERB

320 a A Verb must be of the same number and person as its *subject* or nominative case, as, "Thou *hearest*," "Men *are* mortal,"

b The Relation between a Subject and Verb is called the *Predicative Relation*; —that between an Adjective and Noun, the *Attributive Relation* —that between a Transitive Verb and Object, the *Objective Relation* —The Subject is always the Nominative, to say, "Him and her were married," should therefore be, "He and she were married" —*Methinks*, *Methought*, are vulgarisms, and confined to certain species of poetry

c When an *adjective*, with the *definite article* *prefixed*, is used without its noun as the subject of a verb, the verb is put in the *plural* number, as, "The *virtuous* are *respected*"

d When the verb has several forms, that form should be adopted which is the most appropriate, and the *same form*, whether simple, progressive, or emphatic, should be preserved throughout the sentence, thus, "The Lord *gireth* and the Lord *takes away*," should be either, "gireth and taketh away," or, "gives and takes away" —"He *conferred* great favours, but *did receive* nothing in return but ingratitude," should be, "He *conferred* great favours but *received*," &c —In Scripture language, the termination *eth* is more general than *es* —*Dare* and *Need*, when transitive, always have *est* and *s* in the 2nd and 3rd pers sing of the pres tense, but when intransitive, usage is divided (See 162 c, 188 d)

e The *adjuncts* of the nominative do not influence its agreement with the verb, as, "Six months' interest *was due*"

f *Mathematics, ethics, optics, conics, physics, pneumatics, politics, &c* have preferably a *plural* verb, though some recent writers prefer a *singular* verb, as, "Mathematics *is* the science" —Sometimes a different construction of the clause may be employed, as, "The science of optics *is intended*" *Alms, annals, ashes, manners, morals, pains, riches, tidings, respers, and usages* are always *plural* *Means and amends*, signifying one object, have a *singular* verb —signifying more than one, a *plural* verb *News* is generally *singular* (See 87, 88) —Other subjects, as *Titles* of books, having a *plural* form, but meaning only *one* thing, must have a *singular* verb, as, "The *Pleasures* of the *Imagination* *was* published in 1744," that is, the *work* bearing that title

g *VIOLATIONS OF THE RULE*.—"In piety and virtue, *consist* the happiness of man," *consists*, to agree with *happiness* —"Not one of the thousands present are conscious of their demerits," should be, "Not one of the thousands present *is* conscious of his demerits" —"Six days' labour *require* the seventh day's rest," ought to be *requires*, to agree with *labour* and not with *days'* —"What *arail* the knowledge of grammar and of languages if we write incorrectly?" should be *arails*, to agree with *knowledge*

321 An *Infinitive* mood, or *part of a sentence*, is frequently the subject of a verb, and then the verb must be in the *third* person singular, as, "To rise early *conduces* to health"

I. 52. b.—322 a Every personal verb must have a *subject* or Nominative case either expressed or understood When there is *one subject* to two or more finite verbs, it is, in general, expressed only before the *first*, and understood to the rest, as, "Herod sent and beheaded John" But, when Emphasis is intended, the Nominative is repeated before each verb, as, "He walked, he ran, he leaped for joy" (See 401)

b The nominative case is generally suppressed in the imperative mood, as, "Study," for "Study you." In poetry, the nominative is often omitted in interrogative sentences, in cases in which it would be improper in prose, as, "Lives there who loves his pain?" that is, "Lives there a man," &c

c Verbs following the word *than*, have frequently their nominative understood as "Not that anything occurs in consequence of our late loss, more afflictive than was to be expected."

d. VIOLATION OF THE RULE.—"As it hath pleased Him of His goodness to give you safe deliverance, and *hath preserved* you in great danger," here, *hath preserved* is without a nominative case, the phrase should be, "and as *He hath preserved* you in great danger." It would, however, be better, in this sentence, to place *hath preserved* in the infinitive mood, governed by the verb *pleased*, and say, "As it hath pleased Him of His goodness to give you safe deliverance, and to preserve," &c

323 *a* Every *Nominative*, except the *Nominative Absolute*, requires a *verb*, either expressed or understood, as, "Who demonstrated the true system of the universe?" "Newton," that is, "Newton demonstrated it" (See 348)

b A noun representing a person or thing addressed, is said to be in the *Nomina-
tive of Address*, as, "O Winter! thou holdest the sun a prisoner in the east"

c A noun and its pronoun must not be the *Nominative* to the *same verb*, thus, "The boy, *he* is good," should be, "The boy *is* good"

d In animated language, a nominative sometimes introduces the sentence, when the sense is suddenly interrupted, and the nominative left without its intended verb, as "A procession,—what a mixture of independent ideas of persons, habits, orders, motions, sounds, does this single word contain!"—In Solemn Questions, also, both the Noun and its Pronoun are frequently named, as, "Your fathers, where are *they*?"

e *VIOLATION OF THIS RULE*—"This rule, if it had been observed, a neighbouring prince would have wanted a great deal of that incense which hath been offered up to him," here *rule* is without a verb, the pronoun *it* should therefore be expunged, thus, "If this rule had been observed," &c

324 When a Noun or Pronoun joined with a participle, neither agrees with a verb, nor is governed by any word in the sentence, it is put in the *Nominative Absolute*, thus, "He destroyed, all this will soon follow," should be, "He destroyed," that is, "He being destroyed"

325 In English, the *Subject* properly *precedes* the *verb*, and the *predicate* follows. When, therefore, a neuter verb comes between two nominatives of *different* numbers or persons, it agrees with the one *preceding* it, as, "His meat was locusts and wild honey," except when the terms are either *purposely transposed*, or the proper subject is placed after the verb by *question*, as, "His pavilion were dark waters," "Who art thou?"

326 *a* The phrase "as follows," refers to one subject, as, "His argument was as follows,"—as *follow* refers to more than one, as, "His words were as follows" (See 231 *a*)

b *As appears* is always singular, as, "His arguments were, as appears, in *controversible*," that is, *as it appears*

327 POSITION OF THE NOMINATIVE.—The nominative, in ordinary language precedes the verb, but this position is sometimes varied, —as,

1 When the sentence is interrogative, exclamatory, imperative, or optative, the nominative follows the verb, as, "Have you read Paley's works?" "Long live our monarch," "Study (you) your lessons," "Mayst thou be happy."

2 When a supposition is expressed, *y* being understood, as, "Were I Alexander," that is, "If I were Alexander"

3 When a neuter verb is preceded by a preposition and its case, or by the adverbs *here, there, hence, thence, now, then, hereafter, thus*, the conjunction *yet, &c.*, as, "Above it stood the seraphim," "Here are five men," "Hence sprung his eminence"

4 When a sentence depends on *neither* or *nor*, so as to be connected with another sentence, as, "The eye which saw him, shall see him no more, neither shall his place any more behold him"

5 When the speaker is influenced by strong emotion, or when we wish to dignify the subject and render the sentence emphatical, as, "Die he must, or one greater," "Great is our God, and mighty is His name"

RULE 2 NOMINATIVES SINGULAR CONNECTED BY *And*

LESSON 52.—Exercise 52.—Page 56

328 a Two or more subjects *singular*, connected by *and*, expressed or understood, require the verb and the dependent nouns and pronouns to be in the *plural* number, as, "Virtue and good breeding render *their* possessor truly amiable"

b ILLUSTRATION.—The principle on which this Rule is founded, is abbreviation. Thus, instead of saying, "Rome was once a powerful state, "Carthage was once a powerful state," we avoid this repetition, as the same thing is affirmed of both, and say, "Rome and Carthage *were* once powerful states"

329. a When two or more singular subjects connected by *and* are of *different* persons, the verb is *plural*, and in the *first* person when *I* is mentioned, or in the *second* when *thou* or *you* is mentioned, as, "He and I (we) are occupied in *our* studies" "Thou and John have shared it between *you*"

b When the same Noun is united with two *Adjectives* indicating two different things, the verb must be *plural*, as, "Both the moral and the intellectual training *require* attention"

c In the Position of Pronouns, the speaker generally mentions himself *last*, and the person addressed *first*, as, "You and I," "He and I"

330 a The verb is *singular* in the following instances, 1st. When the Nominatives connected by *and* refer only to *one* individual, as, "That scholar and antiquarian, *has* written a work"

2ndly When the word *every* precedes two or more singular nouns, as, "Every leaf, every twig teems with life." "Every town and village *was* burnt."

3rdly When *equality* is implied, and not *combination*, as, "Caesar, as well as Cicero, was remarkable for eloquence"

4thly When a *negative* word follows *and*, the verb is in the same number and person as the subject *before* the negative, as, "You, and not I, were to blame" "He, and not they, was culpable"

b In cases in which two nouns denoting inanimate things of nearly the same meaning are employed, some writers in imitation of the Greek idiom, use a singular rather than a plural verb. But this mode should not be imitated, as it is foreign to our idiom.

331 a A singular nominative connected with other nouns by the preposition *with*, preserves the verb in the *singular*, as either (a) mere *concomitancy*, or (b) *instrumentality* is thus intended, as, (a) "The King, with his life-guards, has just passed" (b) "The man, with a pen, writes a letter"

b On the same principle, a clause added to a nominative, merely to modify it, has no influence over the verb, as, "Virtue, joined to knowledge confers respectability," that is, "Virtue confers respectability, on this condition, that it is joined to knowledge." In such sentences, the first nominative is the *subject*, the others are only subordinate to it. So also, "This circumstance, together with its style and contents strengthens the supposition"

c But nouns denoting *joint* and *equal* agency must be connected by *and* (and not by *with*), and the verb be made *plural*, as, "The line A and the line B," or, "The lines A and B compose the angle"

d For the same reason, "Sobriety, with great industry and talent, enable a man to perform great deeds," "One, added to six, make seven," ought to be "Sobriety, great industry, and talent combined, enable a man," &c "One and six make seven"

RULE 3 SINGULAR SUBJECTS CONNECTED BY *Or*, *Nor*

LESSON 53—Exercise 53.—Page 57

332 Two or more subjects singular, connected by the words *either—or*, *whether—or*, *neither—nor*, &c, require the verb and the dependent nouns or pronouns to be in the *singular* number, because the subjects are taken *separately*, as, "Either John or Joseph intends to accompany me," that is, *one* intends, but not both

333 a When these singular nominatives, connected by *or*, *nor*, &c, are of *different persons*, the verb generally, for the sake of brevity, agrees with the one placed the *next* to it, as, "Either thou or he is to be blamed"

b But the *diversity* of object is more clearly denoted by supplying the verb to each nominative, as, "Either thou art to blame or he is" "Either he resigns his situation, or I must resign mine"—When we say, "Neither you nor I was received at our reception," we mean, at the reception given to *both*, and not to *one* of us

334 a. A singular and a plural nominative, connected by *or* or *nor*, require a verb to be plural, and the plural nominative to be placed *next* to the verb, as, "Neither poverty nor riches were injurious to him"

b. When the latter nominative is merely *explanatory* of the *former*, or connected with it by *but*, the verb agrees with the *former*, as, "The Decalogue, or Ten Commandments, *is* in two parts" "Nothing *but* riches *was* sought after"

c. If a particular *emphasis* is intended, the verb must be *expressed* before each nominative, as, "Neither *was* poverty, nor *were* riches injurious to him" And also, whenever the verb has been expressed before the *first* nominative, it is generally repeated before the *second*, as, "Neither *was* his pronunciation, nor *were* his gestures agreeable" In interrogative sentence, however, the verb, for the sake of brevity, is not usually repeated, thus, "Has neither the Duke nor his servants appeared?"—In familiar language we say, "There *are* one or two points," thus connecting *are* with the plural noun—*points*

RULP 4 A NOUN OF MULTITUDE—Ex. 53. b.—Page 58

335 a. When a *collective noun* conveys *unity* of idea, the verb and pronoun should be *singular*, as, "The nation *is* powerful" But when it conveys *plurality* of idea, the verb and pronoun must be *plural*, as, "The committee *were* divided in *their* sentiments"

b. Such Collective Nouns as have only *one form* are generally used in the *plural*, as, *Mankind, people, public, nobility, aristocracy, gentry, laity, peasantry, soldiery, generality, auditory, and commonalty* Such as have *two forms* (singular and plural) are used generally in the *singular*, as, *court, army, meeting, parliament, remnant, church*—Of these words, *mankind*, being universal, admits of neither the nor that being placed before it. *People* takes either *she, this, there, that, those*—The following admit only *the*—*Public, nobility, aristocracy, gentry, laity, peasantry, soldiery, generality, commonalty* These admit *a, an, the*, according to the sense—*Court, auditory, army, meeting, parliament, remnant, church* The same sense should, if possible, be retained throughout the sentence, but sometimes the same word is used *collectively* in one clause, and *distributively* in another, as, "This people's heart is waxed gross, and *their* eyes have *they* closed" "This people *draiceth nigh*," &c., "but in vain *they* do worship"

c. Sometimes a collective noun is connected with a *plural adjunct*, the sense of which adjunct may prefer a *plural* to a *singular construction*, as, "Part of the men *were* wounded and part of them *were* slain," that is, "the men *were* partly wounded and partly slain"

RULI 5 ARTICLES

LESSONS 54. a. & b.—Exercises 54 a. & b.—Page 59.

L. 54. a.—*Omission of the Article*—336 1 a. A common Noun used in its widest sense, that is, comprehending the *whole* of its species, has *no article* before it, as, "Man is mortal," "Gold is ductile," "Industry is essential"

b. The article is therefore omitted before the names of *virtues, vices, passions, qualities, arts, sciences, metals, herbs, &c.*

c. Sometimes a noun without an article before it has some word understood, as, "There are *men* destitute of shame," that is, "some men"

2 *Proper Names* have no article before them, except,

1. When a particular *Family* is alluded to, as, "a *Johnson*," or one of that family.

2 When particular distinction is implied, as, "a *Cicero*," meaning an eloquent man. "The *Cicero* of the age" denotes the most eloquent.

3 When a common name is understood, as, "The (river) *Thames*," "The (ship) *Leopold*," "The pious (man) *David*."

4 When a person is spoken of as either little known, or not much thought of, as, "A Mr Thompson spoke."

3 a Words also which are sufficiently determinate in their signification, have no article prefixed, as, "Parliament is assembled," "Government perseveres," "A pound of cheese."

b Custom allows in some familiar expressions, but not in others, the omission of the article, as, "I am in *haste*," "He is in a *hurry*," "He is at *school*," means He is receiving instruction, but "at *the school*," would imply at some particular school. In familiar language, we say, *at best, at least*, in a formal manner, *a' the best, a' the least*!

337 *Insertion of the Article a or an* —1 The Article *a* or *an* denotes *one*, but not a particular one, and is used before nouns in the singular,—*A* is used before a consonant and the aspirate *h*, as, "a book," "a hand." *An* before a vowel or a silent *h*, as, "an army," "an hour" (See 64.)

2 *A* is used before collective words, as, "a dozen," "a hundred," "a thousand." It is placed before *plural* nouns when they are preceded by the words *few* and *great many*, as, "A few men," "a great many apples."—In Poetry, *a* is frequently placed between the adjective *many* and a singular noun, as, "Full many a gem." This construction, though allowable in Poetry, and very common in colloquial language, is, however, incorrect.

3 *A* or *an* is sometimes used for *each, every, or any* as, "Sixpence a dozen," "A guinea a week," that is, *each* dozen, *each* week. "A prudent man would act differently," that is, *any* prudent man.

338 *The Omission of a or an* before such words as *few, little*, and others, expressing a small number or quantity, *diminishes* the number or quantity as, "His conduct was so irregular that he gained *few* friends," meaning an extremely small number.—But the *insertion* of *a* or *an* before such words *increases* the quantity, as, "His conduct was so just that he gained *a few* friends," meaning *some*.

339 a *The*—*The* indicates a *particular* person or thing, and is used in both numbers as, "I saw *the* king," "Write *the* letters"—*The* is sometimes employed to distinguish *one class* of species from another, as, "The eagle is a bird of prey."

b When I say "The eagle," I imply that birds are divided into classes, and that the eagle is one of them. So, "The horse is a noble animal," distinguishes one species of animals from another.

340 a *The* is used before adjectives in the Superlative degree, when a particular sense is intended, as, "The happiest man," and before Comparatives when *equality* of excess is intended as, "The more you study, the more learned you will become," that is, "By how much the more you study, by so much the more learned you will become."

b "A most eminent physician," means one of the number of the eminent. "The most eminent physician," denotes that this individual alone is the most distinguished. The sometimes supplies the place of a personal pronoun, as, "He looked him in *the* face," for "in *his* face."

341 *a* *The* is sometimes repeated before titles, as, "The worshipful *the* Mayor" But titles, when mentioned merely as such, have no article prefixed, as, "He obtained the title of *Duke*."

We can properly say, He became or was made *an* Earl, *a* Baron, *a* Duke, &c., that is, *one* of the Earls, Barons, Dukes, &c.

b *The* is generally placed between a noun and the *ordinal* number denoting a series, as, "George *the* Fourth," "Chapter *the* Fifth."

Ex. 54. b.—342 a. When a relative clause is *restrictive*, the antecedent noun must have the article *the*, or the words *that* or *those* prefixed to it, as, "The man, or *that* man, who endures to the end, shall be saved," that is, not every man, but *only* he *who endures* to the end.

b When the relative clause is merely *explanatory* and not *restrictive*, the noun is rarely, though sometimes, preceded by an article, thus, "Godliness, *which*, with contentment, is great gain, has the promise both of the present life and of that *which* is to come" Here, the clause, "*which*, with contentment, is great gain," points to a certain property in the antecedent godliness, but does not restrict its signification

343 In *ordinary* discourse, the article is prefixed only to the *first* of several nouns used in the same construction, and omitted before the rest, as, "The sun and moon were in conjunction"—But when *emphasis* is intended, or the attention is directed to *each* subject, the article must be repeated before *each*, as, "The sun, *the* moon, and *the* stars were created by the Almighty"

344 *a* When two (common) nouns signifying *different* persons or things come together, to denote that difference, an article must be inserted before *each*, as, "The treasurer and *the* secretary," denote *two* persons—*b* But, when only *one* person or thing is meant, the Article must *not* be repeated, as, "The treasurer and *secretary*," meaning only *one* person

c The utility of this rule is more clearly seen when a Proper Noun occurs with two common ones, thus, "Pompey *the* general and *the* quaestor," denotes *two* persons, but, "Pompey *the* general and *quaestor*," would denote *one*. Similarly, "James *the* son of Zebedee and *the* brother of John," denotes *two*, but, "James *the* son of Zebedee and *brother* of John," denotes *only one*

d In denoting *comparison* or *contrast* also, when *two* or *more* persons are intended, the article is repeated before *each*, as, "He is *a* better soldier than *a* scholar," denotes that "He is a better soldier than *a* scholar would be"—*e* But when only *one* person is intended, the article is *not* repeated, thus, "He is *a* better soldier than *scholar*," means that "He makes a better soldier than he does a scholar."

345 *a* When two or more *Adjectives* are applied to *different* subjects having the *same name*, the article must be repeated

before each adjective, as, "A blue and a yellow flag were flying," meaning two, *one of each kind*.

b Even in those words in the use of which no ambiguity could occur, attention must be paid to this Rule, thus, were I to say, "The singular and plural number," "The Old and New Testament," my meaning would not be understood, because a number cannot be both singular and plural, nor a testament both old and new. We must, however, conform to the Rule, and say, "The singular and the plural number," "The Old and the New Testament."

c When only one thing of each sort is intended, the distinction is denoted by not pluralizing the noun, as, "The French and the English *frigale* fought off Scilly," meaning only one of each nation. When more than one of each sort are intended, the *substantive* is pluralized, as, "The French and the English *frigates* fought off Scilly," meaning more than one of each nation.

d When two or more Adjectives are descriptive of the *same thing*, the Article is *not* repeated, but placed only before the *first* adjective, as, "A blue and yellow flag," meaning a flag that is both blue and yellow. "The amiable and learned instructor"

e Several adjectives, however, though applied to the *same subject*, when a *particular emphasis* is intended, or when one adjective begins with a *Consonant* and the other with a *Vowel*, *may* admit an article before *each*, if no ambiguity would occur, as, "The learned the eloquent, and the patriotic Chatham," "A just and an amiable man" In ordinary conversation we should say, "The learned, eloquent, and patriotic Chatham," "A just and amiable man"

f *Position of the Article* —The Article is generally placed *before* the adjective, as, "A just man" When the words *as, so, too, how*, connected with adjectives, and the word *such*, precede a noun, the article is placed *between* them and the noun, as, "Such a man," "So glorious a cause" The word *all* precedes the article, as, "All the men" When the noun precedes the adjective, the article is placed as usual before the noun, as, "A cause so glorious"

RULE 6 NOUNS

LESSONS 55, 56.—Exercises 55, 56.—Page 62

L. 55. a.—346 *a*. Nouns and pronouns coming together, and signifying the same thing, are put in the *same case* by *Apposition*, as, "William the King"

b A noun is sometimes put in *Apposition* with a part of a sentence, as, "You write very carelessly—a habit which you must correct"

347 Complex Names —*a* In pluralizing a *complex name*, or a name and title, observe—

- 1 In conversation, pluralize the *name*, { "The Miss *Howards*, the two Miss *Howards*, the Mr *Howards*,"
- 2 In addressing *letters*, pluralize the { "To the Misses *Howard*," "To the Messers *Thompson*"

"But for *married ladies*, in both instances, pluralize the *name*, as, "The Mrs *Wilsons*," "To the Mrs *Wilsons*"

b When a *Title*, which is applicable to more persons than one, is not regarded as part of one compound name, the *Title* must be pluralized as, "The Lords *Brougham* and *Lyndhurst*," meaning *two lords* "The Lords *Bishops* of *Durham* and *Carlisle*," "Messes *Jackson* and *Son*"

5 When a Firm consists of two or more persons of the *same name* only, the plural of the *Title* sufficiently indicates that plurality, as, "Messrs Longman"—But when these are connected with others of a different name, to indicate that distinction, both the *name* of the brothers and the *title* of the firm must be pluralized, thus, "Messrs Longmans, Green, Reader, and Dyer," denotes that there are at least two *Longmans* in the firm (See 358 b)

348 *Answers*—A noun or pronoun which *answers* a Question must be in the *same case* as the noun which *asks* it, as, "Who speaks?" "I," that is, I speak "Whose books are these?" "John's," that is, They are *John's*. (See 372)

Less. 55. b.—RULE 7. POSSESSIVE CASES

349 a A Noun denoting the *owner* or *possessor* of anything must be in the Possessive or Genitive Case.—In English, the Possessive has two forms—the *Saxon*, which ends in 's (a contraction of *es* or *is*), and the *Norman*, which substitutes *of* for the case ending 's. The *Saxon* is the form most commonly used, but the *Norman* may be used instead of it, whenever it has the same meaning

b The *Saxon* Genitive is generally *Active*, denoting (see 93) *origin, agency, possession, or mutual relation*, as, "God's providence, men's actions, John's house, the father's shield, the child's father"—In these instances, the *Norman of* might be employed—Sometimes this form is employed to denote the *duration* of some action, as, "The Seven years' war"

c The *Norman of* is especially employed as an *objective genitive*, to denote—1 Either the *object* of an action or *feeling*, or 2 the *materials* of which the former consists, or the *use* for which it is employed, as, 1 "The love of fame," "The fear of punishment"—2 "A bar of iron, a can of water" This Form is also employed after the words *city, town, island, land, &c*, as, "In the town of Gaza, in the island of Java." (See 428 c.)

d When the thing *possessed* is known, it is usually omitted, as, "I called at the bookseller's," that is, "at his shop" So, also, "We have been to St Paul's," that is, "church" Here, church being dedicated to St Paul, is considered as *belonging* to him—Substantives govern Pronouns as well as nouns, in the possessive case, as, "Every tree is known by its fruit"—The *appropriate form* of the possessive must of course be observed, thus, *hers, its, ours, yours, theirs*, and not the *vulgarism—her's, it's, our's, &c*—As the possessive sign, 's, is a contraction of *es* or *is*, and not a corruption of *his*, it is improper to say, "John his book," for "John's book"

350 a When the thing possessed belongs to two or more persons only *conjointly*, the case ending is annexed only to the *last noun*; as, "John, Thomas, and James's house," that is, a house belonging jointly to these persons

b But when the thing possessed is the *separate* property of two or more persons, the *case ending* is put after *each* possessive, as, "The emperor's and the king's forces were separated," denotes two distinct forces "Your father's and mother's advice," that is, the *separate* advice of these

c Also, when *comparison* is intended, or when *several words* come between the possessive, the sign must be *annexed to each*, as, "They are William's as well as Thomas's books," "Not a day's nor even an hour's unnecessary delay will take place," In such expressions as the following, "Thomas's and William's wives

were present," it would be better to say, "The wives of Thomas and William were present," because the former expression might imply that each man had more wives than one.

d "In cases in which any ambiguity would occur, the use of the Saxon preposition *an* should be avoided. Thus if we say, agreeably to the first part of this rule, 'Abraham, Isaac, and Jacob's posterity were carried captive to Babylon,' etc., unacquainted with the history of these patriarchs might consider that the patriarch Abraham, the patriarch Isaac, and the posterity of Jacob were carried captive. Nor will the insertion of the preposition *an* *as* prevent the ambiguity. For if, instead of *posterity*, we substitute *descendants*, and say 'The descendants of Abraham, of Isaac, and of Jacob,' the expression would imply *three different* families of these three individuals. But if we say, 'The common posterity of Abraham, Isaac, and Jacob, were carried captive to Babylon,' all ambiguity of expression is prevented. So also, when I say, 'I am acquainted with the *prince* and *king's* attendants,' my meaning is very different from 'the *prince's* and *king's* attendants, or 'the attendants of the prince and those of the king'"—(Crombie.)

351 a In *Poetry*, the possessive singular of words ending in *s* or *r*, is generally formed by adding only the *apostrophe* ('), as, "Achilles' wrath"

b In *prose*, also, the possessive singular of words ending in *s* or *ence* is frequently formed by adding merely the *apostrophe*, as, "For conscience' sake," "For righteousness' sake"

c But when no unpleasant sound would be occasioned, both the *apostrophe* and *s* must be annexed, thus, "Moses's minister," "Felix's room"

352 Short explanatory sentences must not be inserted between a possessive case, and the word which usually follows it, as, "They censured the governor, *as they called him* tyrannical administration," should be, "They censured the tyrannical administration of the governor, *as they called him*"

I. 56.—353 a When the name of the possessor is *complex*, that is, consists of a Name and Title considered as one compound term, the case ending '*s*' is annexed only to the *last word*, as, "Henry the Eighth's reign," "The Bishop of Llandaff's excellent book," "The Duke of Wellington's statue"

b In a firm consisting of several partners having different names, the case ending is annexed to the *last name*, as, "I called at Messrs Longmans, Green, Reader, and Dyer's, the eminent publishers." All these names being in *apposition* are in the possessive. (See 347—5.)

c When one or two explanatory nouns are appended to the *name*, the possessive sign '*s*' is annexed to the *name* only, especially when the governing noun is *understood*, as, "I left the parcel at Mr Smith's, the druggist" "This is Dr Copleston's, the Bishop of Llandaff"

d So also in these sentences, "These psalms are David's, the king priest, and prophet of the Jewish people," "Whose glory did he emulate? He emulated Caesar's the greatest general of antiquity"—"The strike at Messrs Jess's is now settled"—the omission of the governing noun is more common than its use in "ton."

e When the governing noun is *expressed* after the occupation, the possessive sign is annexed to the occupation or title, as, "He called at Mr Smith, the chemist and druggist's shop" "I am thy servant Jesse the Bethlehemite's youngest son" (Here

Smith and *Jesse* are in the possessive case, but without the sign)

f If the governing noun is expressed *between* the name and occupation, then the *name* takes the sign, as, *Mr Smith's shop*, the druggist

g In phrases, however, in which *several* terms are applied to the same individual, it is better to use the particle *of*, thus, instead of saying, "This is *Paul's* advice, the Christian hero and great apostle of the Gentiles," it is preferable to say, "This is the *advice of Paul*, the Christian hero, and great apostle of the Gentiles" So, also, "I called at the shop of *Mr Smith*, the chemist and druggist," is better than, "I called at *Mr Smith*, the chemist and *druggist's* shop"

354 *a* The Norman Possessive *of* must sometimes be employed instead of the Saxon Possessive in *'s*, to prevent either ambiguity or unpleasantness of sound, thus, "The *vote of* the Commons;" "The *house of* Lords," are preferable to "The Commons' *vote*," "The *Lords' house*"

b For the same reason, instead of saying, "Whom he acquainted with the *King's* and the *minister's* designs," it would be better to say, "With the designs *of the King and the minister*" The too frequent recurrence of the particle *of*, should, however, be avoided, thus, "The severity *of* the distress *of* the son *of* the King," should be, "The severe distress *of* the King's son"

c The particle *of*, joined to a substantive, is not always equivalent to the possessive case, it is only so when the expression can be converted into the possessive without altering the meaning, thus, "A cup *of* water" cannot be turned into "water's cup," nor, "A crown *of* gold" into "gold's crown" "The *Lord's Day*" means "the Christian Sabbath," but "The day *of* the Lord" signifies "the judgment-day"

355 *a* When the thing possessed is only *one* of a *number* belonging to the possessor, both *of* and the possessive sign may be used, as, "A friend *of his* *brother's*," implies that he has more than one So, also, "A son *of yours*," meaning *one* of several

b When there is only *one object* possessed, no possessive case is employed, but the word immediately following *of* is in the *objective case*, as, "This portrait *of my friend*," means a likeness of him

c "This picture *of my friend's*," signifies that it is *one* of several belonging to him, but "This picture *of my friend*," denotes a *likeness* of him "A son *of yours*," denotes *one* of several, we cannot therefore say, "A father *of yours*," but "Your father" The former mode of expression may be varied thus, "This is *one of my friend's pictures*" So, also, "This is *one of his brother's friends*"

d In employing the Possessive Pronouns, when *one of several* is intended, the insertion of a *numeral* becomes necessary, as, "This is *one of my houses*, that is *one of yours*"

356 Participial Nouns govern nouns and pronouns in the possessive case, as, "Much will depend on the *pupil's* composing, but more on *his* reading frequently" "His being observed was the cause of so much quiet."

RULE 8 ADJECTIVES AND ADJECTIVE PRONOUNS

LESSONS 57, 58.—Exercises 57, 58.—Page 65

L. 57.—357. *a* Every Adjective agrees in number with some noun, expressed or understood, and is generally placed before the noun (except in the instances stated in 367), as, "A good man," "Good men," "This man, these men"

b When one adjective is used with two or more nouns, it must be strictly applicable to each thus, "A frugal man and woman" implies that both of them are frugal. But, "A splendid mansion and gardens" is incorrect. It should be, "A splendid mansion and fine gardens"

c In English, only certain adjective pronouns are varied on account of number—Several nouns of weight or number, as *brace*, *dozen*, *pair*, *couple*, *score*, *stone*, *hundred*, *thousand* &c, having a numeral adjective, *two*, *three*, *four*, &c., prefixed, generally retain the singular form, as, *three brace*, *twenty stone*, &c., but without the numeral the nouns take the plural form, as, "He bought them by *pairs*, by *dozens*," &c.

d When the *quality*, *quantity*, or other *property* of a Subject is implied, an *Attribute* and not a *Noun* must be used, thus, "The reasons were *plenty*," should be *plentiful*—In colloquial language, *Many* is frequently but improperly used with a singular noun, thus, "Many a man has said so," should be, "Many men have said so"—The relation between a noun and its attributes is called the *Attributive Relation*

358 *a* "This means," and "That means," refers to one thing, "These means" and "Those means," to more than one thing, as, "He was diligent, and by *this means* 'He was industrious, frugal, and discreet, and by *these means* he became wealthy'

b *Amends* is used in the same manner as *means*, as, "Peace of mind is an honourable *amends* for the sacrifices of interest." "The good man's *amends* are of a pleasing nature"—The phrase, "A *mean*," is employed to signify *mediocrity*, *moderation*, *medium*, as, "This is a *mean* between two extremes"

359 *a* When two persons or things have been already mentioned in a sentence, and it is necessary to speak of them again, if we wish to avoid the repetition of the nouns, we use *this* in reference to the latter, and *that* to the former, as, "Knowledge and wisdom are very different, *this* enables us to do, *that* to know what is right"

b *Former* and *latter* are often used instead of *this* and *that*. They are the same in both numbers—*Later* and *lastest* have respect to *time*, and are the regular comparative and superlative of *late*;—*latter* and *last* refer to *place* or *position*

360 *a* The Distributives *each*, *every*, *either*, *neither*, require nouns, pronouns, and verbs, to be in the *third person singular*, as, "Let *each* of them be heard in *his* turn" "Every man is accountable for *himself*"

b Sometimes we commence in the plural, and then suddenly introduce the nouns *each*, *every*, &c., as, "We have erred, *each* in *his* particular way" "If metals have *each* a peculiar earth" This mode may be varied thus, "Each of us has erred, &c." "Each metal has," &c.

Each relates to two or more objects, and signifies *both* or *all* taken *separately*. *Each other* is applied to two, when a reciprocal action or relation is intended as, "They struck *each other*"—one another refers to more than two as, speaking of many, we say, "They killed *one another*"

Either signifies only one of two, as, "Take *either*," that is, "the one or the other, but not both" *Neither* signifies *not either*—*Either* is often improperly used for *each*, thus, "On *either* side of the river, there was a cavern" If the writer means that there were *two* caverns, one on each side, then the expression ought to have been, "On *each* side," &c. The violation of this rule is a common but gross mistake

Every is applied to more than two objects taken individually, and comprehends *all* of them. It is sometimes joined to plural nouns, to denote a collective idea, as, "He visits us *every* ten days"

361. Care must be taken in using the *Indefinite Adjective Pronouns*, that they be applied according to their proper meaning, thus,

a *Such* is applied both to singular and plural nouns, with or without adjectives, as, "Such conduct, *such* men, *such* clever men"—When the Noun is placed *first* in a phrase, the adverb *so* is used instead of *such* before the adjective, as, "Men *so* clever," "Trees *so* large"—When an *Article* is introduced, it is placed *between* the words *such* and *so* and the *noun*, as, "Such *a* man," "Such *a* clever man," or "So clever *a* man"

b *Such*—as, *the same*—as are *Correlatives*, the latter word being the reciprocal of the former, as, "The prize was given to *such as* deserved it" (See 231 a)

c. *Other* followed by *but* is sometimes used in a redundant manner, as, "We drank no (*other*) wine *but* Port," "No (*other*) person *but* John was present," "Thou shalt have no (*other*) gods *but* Me" In these and similar instances, *other* should be omitted—*Others* used instead of a noun, in the sense of *additional*, is followed by *besides*, as, "Others *besides* him have asserted the same thing" For the use of *other* in comparison, see 362 d

d *Both* is a plural adjective, denoting *two* collectively, and must be confined to *two* parties—In the phrase, "Both *of them*," the words *of them* are superfluous

e *All* joined to a *singular* noun refers to *quantity*, to a *plural* noun it refers to *number*, as, "All the corn was sold," "All men are mortal"—*Any* is generally used *indefinitely*, and sometimes for *every one*—*A* one (*no one*) is used in both numbers. But *none* and *any* without nouns expressed, have generally a *plural* verb—*Some*, when used alone, requires a *plural* verb, when prefixed to *one*, *man*, *person*, &c. a *singular* verb, as, "Some one says" In the phrase, "All *of them*," the words *of them* are, in strictness, unnecessary

f. *Much* (its opposite *little*) refers to *quantity*, and of the *singular* number, as, "Much money was wanted"—*Many* agrees with substantives of the *plural* number, as, "Many men" In poetry, *many* is sometimes joined to a *singular* noun, as, "Full many a gem of purest ray serene"—*Whole* can be applied to *collective nouns* in the *plural*, as, "Whole nations," but not to other nouns in the *plural*, thus, "Almost the *whole* inhabitants," should be, "Almost *all* the inhabitants"—For the use of *One*, see 121 c, and 124—4 d

362 a When *two* persons or things are compared, the *Comparative* degree must be employed, as, "William is *taller* than James"

When *more than two* persons or things are compared, the *Superlative* must be used, as, "This is the *neatest* of the three"

b Comparison between *two* objects of *different* classes is expressed in the *Comparative* by *than*, as, "The Greeks were *braver* than the Persians"—When *selection* from *two* of the

same class is meant, the Comparative is followed by *of as*, "John is the wiser of the two".

c In the *Superlative* degree the objects compared are in the *same class*, and the Superlative must be followed by *of* (without the word *other*), as, "Cicero was the *most eloquent* of the Romans".

d The insertion of the word *other* after the comparative, confines the *persons* or objects compared to the *same class*, thus, when I say, that 'Socrates was wiser than any *other* Athenian,' I mean, that Socrates himself was an Athenian, but were I to say, "Socrates was wiser than any Athenian," my expression would imply that Socrates was *not* an Athenian, but wiser than the Athenians.—In the *Superlative* degree, as we always compare one or more objects with others of the *same class*, the word *other* is unnecessary, thus, instead of saying, "Cicero, of *all other* Romans was the most eloquent," we should say, "Cicero was the *most eloquent* of the Romans," that is, *out of the whole class of the Romans*.—The words, *other, rather, otherwise*, used in comparison, are followed by *than* (See 124—4 c)

e **VIOLATIONS OF THE RULE**—The phrases, *of all others, of any other*, with a comparative or superlative, are improper, thus, "A vicious course of life is the *widest slavery of all others*," should be, "is a sadder slavery than any other," or, "the *coldest slavery of all*". By the expression, "*of all others*," we improperly refer the subject of comparison both to the *same* and to a *different* aggregate the word *of* referring it to the species to which it belongs, and the word *other* referring it to a *different species*. The word *others* should therefore be *expunged*.

"Demosthenes was more eloquent than the Athenians," or, "than any Athenian," is incorrect, because Demosthenes was himself an Athenian, one of the class with which he is compared and therefore we cannot say that he is *more eloquent than himself*. As the objects compared belong to the *same class*, the comparative cannot be employed, unless by placing them in opposition, or referring them to different places, as, "Demosthenes was more eloquent than any *other Athenian*". Here, the word *other* denotes that opposition, that diversity of place or species, which (except when the word *of* is used) is essentially implied in the use of the comparative—"Jacob loved Joseph more than all his children," is incorrect, Joseph being *one* of his children, the sentiment expressed involves an absurdity, it should be "*more than all his other children*".

"Thomas is the *wisest* of his brothers" is incorrect, for Thomas cannot be *one* of his own brothers. We should use the *comparative* form and say, "Thomas is *wiser than his brother*." The superlative cannot be used unless some term be employed which *includes both* Thomas and his brothers as "Thomas is the *wisest of his father's sons*". Here, the word *sons* is applicable, both to Thomas and his brothers.

f The words *than* and *as* do not in English govern any case, thus, "Better than he (is)" "I like John better than (I like) him" "I like John better than he (like John)" I am *as tall as he, then, thou* (See 372, 386)

363 *Double Comparatives and Superlatives* should be avoided, thus, "The *lesser* number," "The *most lucidest* man," ought to be, "The *less*," "The *lucidest*" "The *more preferable*," ought to be, "The *preferable*".

364 a Adjectives which in their *simple form* imply the highest or the lowest possible degree of the quality, do not admit the comparative or superlative form *superadded*, such as, *chief, extreme, right, true, perfect, universal, supreme, &c*

b In general we should avoid using any qualifying words to the preceding. Many writers frequently use the terms "*more and most perfect*" "*more and most universal*," instead of "*more and most excellent*" "*more and most entire*". This mode of expression ought not to be adopted, *except* in very strong

and *unpassioned* language, or to express the colouring of a lively imagination. We can say, "nearer or *nearest* to perfection," or "less and *least* imperfect." Should these terms be too weak, others may be adopted "The glass is *as full as it can hold.*" "The glass is full," or, "It can hold no more."

L. 58.—365 a Adjectives must in general be placed immediately before the nouns to which they refer—Of several Adjectives, the *Ordinal* generally precede the *Cardinal*, as, "The *first* four," "the *second* four;" "the *last* three"

b When the *Ordinal* adjective precedes the *Cardinal*, a reference is, in strictness, made to several *series*, as, "The *first* two, the *second* two, the *last* two," &c. But when the *Cardinal* precedes, reference is made merely to *priority of position*, as, "The *two* first," "the *two* last." Similarly, "Other two men," refers to a *series*, but "Two *others*" has no such reference. In common language, however, this distinction is frequently neglected, thus, we frequently hear—"Other *two*," "Other *three*," (as, in Whately's *Syn.* pp 20, 21, 63) The sense must determine which mode should be employed—"A *good enough* judge," should be—"A *judge good enough*"

366 a Adjectives must not be used for adverbs, nor *adverbs*, for adjectives. An *adjective* refers to a *noun* or *subject*, but an *Adverb* indicates the *time* or *manner* of some *verb*, or some modification of an *adjective* or *adverb*

b The poets frequently deviate from this Rule, by using adjectives for adverbs, thus, "Drink *deep* or taste not the Pierian spring" "Heaven open'd *wide* her everlasting gates" This deviation is allowable in poetry, but not in prose (See 420.)

c Two adverbs ending in *ly* should not be placed together, when an unpleasant sound would be occasioned, thus, instead of saying "He spoke *extremely* *improperly*," it would be more agreeable to the ear to say, "He spoke *very* *improperly*," or in stronger language, "He spoke with the *great* *impropriety*." For the same reason, we should avoid employing Adverbs in *ly* derived from Adjectives in *ly*, thus, *privately* and *righteously* are to be preferred to *holily* and *accidily* (See 222.)

d In the following instances, *adjectives* are improperly used for *adverbs*. "Indifferent honest," "Excellent well," should be, "Indifferently honest," "Excellently well" "They acted conformable to his instructions,"—*conformably*. The following phrases contain *adverbs* improperly used for *adjectives* "They were found rambling in a forest *solitary* and forsaken,"—*solitary*, that is, in a *solitary* and forsaken state or condition "Their manner of living was *agreeably* to their rank and station,"—*agreeable*, that is, their *manner* was *agreeable* "The study of Syntax should be *previous* to that of Punctuation,"—*previous*, that is, a study *previous* to that of Punctuation

e The following sentences exhibit the proper application of the adverb (the word qualified, and the adverb qualifying it, are printed in *italics*)—"With regard to original composition, the youth *should*, *previously* to his taking up the pen *fix* in his mind what object he has in view" "Agreeably to this definition, I *intend* to offer to the reader's consideration some remarks." "Independently of his person, his nobility, his dignity, his relations, and friends, *may* be urged" "Three months' notice is required *previous* to a pupil's leaving the school," here, *is required* is qualified, therefore, the adverb *previous* is used. In the sentence, 'Three months' notice is required to be given *previous* to a pupil's leaving the school," *to be given* is intended to be qualified and, therefore, the adverb *previous* is here also properly employed

f As a general rule, it must be observed that the *Adjective form* of a word is used instead of the *adverbial* whenever a reference to the *Subject* rather than to the action implied by the *verb* is intended, as, "He feels *warm*" that is, he is in a *warm* state—"He feels *warmly* the insult offered to him" "He always appears (to be) *neat*" "He always dresses *neatly*" "He lives *free* from care" "He lives *freely* at another's expense" "William has grown (has become) *great*"

by his wisdom" "He has grown *greatly* in repute" "The statement *seems* (to be) *exact*" "The statement *seems exactly* in point" "It makes the plough go *deep* or *shallow*" This, as well as similar expressions, is elliptical, it may be expressed thus, "It makes the plough cut a deep or shallow furrow" — "The rose smells *sweet*, ' is sweet ' The plumbs taste *sour*, have a sour *taste* " How *black* the clouds looked, ' were "Correct thy heart, and all will go *right*," that is "be right" So, in familiar language, we say, "The sentence reads *ill*" "The wine tastes *bad*" "The parcel arrived *safe*" (See 420)

g. An adverb sometimes qualifies a whole clause, as, "Fortunately for us, the night was clear"

h. Substantives are often used *adjectively*, as, "A stone cistern;" "A silver watch" — These are sometimes connected by a hyphen, and sometimes not — The hyphen is used when both words are short, as, coal *mine*, corn *mill* But when the words really coalesce, or have a long established association, the hyphen is not used, as, "Yorkshire, honeycomb"

i. Sometimes the adjective becomes a substantive, as, "The chief *good*"

Position of the Adjective

367. The adjective is generally placed before its substantive as, "A generous man" The following cases are exceptions to this Rule —

1st When some word or words are dependent on the adjective, as, "Know ledge *requisite* for a statesman"

2nd When the adjective is emphatical, or used in certain Titles, as, "Alfred the Great," "The heir *apparent*," "The Prince *Regent*"

3rd When several adjectives belong to one substantive, they may either precede or follow the substantive, as, "A learned, wise, and amiable man," or "A man learned, wise, and amiable" The *longest* adjective is generally placed the *last*

4th When the adjective is preceded by an adverb, as, "A man *conscientiously* exact"

When number or dimension is specified, the adjective follows, as, "An army twenty thousand *strong*," "A wall three feet *thick*"

5th The verb *to be* often separates the noun from its adjective, as, "Gambling is *ruinous*"

6th When the adjective expresses some circumstance of a substantive placed after an active transitive verb, as, "Vanity often renders a man *despicable*"

7th In an exclamatory sentence the adjective generally precedes the substantive, as, "How *contemptible* are the pursuits of the gay!" "Great is our God"

Sometimes the word *all* is emphatically put after a number of particulars comprehended under it, as, "Ambition, honour, interest, *all* concurred"

RULE 9 PERSONAL PRONOUNS

LESSON 59.—Exercise 59.—Page 68

368 *a* Pronouns must agree with the nouns which they represent, in gender, number, and person, and this agreement must be preserved throughout the sentence, as, "The boys were attentive to *their* lessons."

b In the sentence, "You draw the inspiring breath of ancient song, Till nobly rises, emulous *thy* own," as *you* and *thy* refer to the same person, they should be in the same *number*, "Till nobly rises emulous *your* own"—*he* or *you* may be used for the nominative, *you* only for the objective.

c *We* and *Our* are commonly used instead of *I*, *mine*, by sovereigns, persons in authority, authors, and editors of periodicals (See 116 *b*)

369 *a* The noun and its pronoun must not be employed as nominatives to the same verb, thus, "The boy *he* is good," should be, "The boy *is* good."

b Also, the noun and its pronoun must not be the objective to the same verb, thus, "The people, the Lord has destroyed *them*," *there* is superfluous.

c In the Case Absolute, the succeeding verb agrees not with the case absolute, but with its own subject, as, "He being removed, the business proceeded."

370 *a* Personal Pronouns must not be used for *these* and *those*. Personal Pronouns are used instead of nouns, *these* and *those* have always nouns either expressed or understood; it is, therefore, improper to say, "Give me *them* books," we should say, "Give me *those* books."

b At the beginning of a sentence, when there is a particular reference to an antecedent, *they* may be employed, as, "The generals have differed among themselves. *They* have referred the dispute to their sovereign." When there is no reference to an antecedent, but a noun is understood, *those* may be employed, as, "Those that sow in tears," that is, *Those persons*, &c.

c In the singular, however, we say either *he who*, *the man who*, or *that man who*.

371 *a* *It is* and *it was*, when expressing the persons or things that may be the cause of any effect or event, are often used in a plural construction, as, "It was the seditious that caused the disturbance." It would, however, be better to say, "The *sedition* caused," &c.

b When the cause of any effect or event is not implied, this mode of expression must not be used, thus, "It is true his assertions, though they are paradoxical," should be, "His assertions are true, though they are paradoxical"—*c* A noun of time is also sometimes used in the plural after *it is*, as, "It is now three months since I saw him"—*It is* is frequently used indefinitely both in Questions and Answers, as, "Who is *it*?" "It is I" "It is some strangers who have come."

372 *a.* The words *than* and *as* do not govern any case of a pronoun, but the pronoun is either the nominative case to some verb, or the objective governed by a verb or preposition; thus, "Wiser *than* I (am)" "He respected him more *than* me," that is, "more than he *respected me*" "He respected him more *than I*," means, "than I *respected him*" (See 386 and 362. *f*)

b. *Than* should not govern *who* in the objective; thus, "Than *whom*" should be "Than *he*"

c. A Pronoun answering a Question must be in the same case as that of the Question, as, "Who spoke? *I, thou, he, they*," &c (See 348.)

373 *a.* The interjections, O! Oh! Ah! are followed by the objective case of a pronoun of the first person, as, "Oh *me*!" "Ah *me*!" but by the nominative case of the noun or pronoun in the second person, as, "O *thou*, who dwellest" "O *Virtue*, how amiable thou art"

b. Oh is used to express the emotion of *pain, sorrow, or surprise*, and is detached from the word, as, "Oh! the deceitfulness of sin!"—O is used to express *wishing, exclamation, or a direct address to a person*, and is generally prefixed only to a noun or pronoun, as, "O virtue" (See 229.)

374 *a.* In the position of the personal pronouns, the second is placed before the third and first, and the first is placed the last, as, "Thou and he," "Thou and I," "He and I," "You and I"—Personal Pronouns, when under the government of a Verb, may either precede or follow it (See 387 *e*)

b. The neuter pronoun *it* is sometimes understood, thus, we say, "As appears," that is, "as it appears"—*c.* It is sometimes employed to express—First, The subject of any discourse or inquiry, as, "It has happened unfortunately," "Who was it that spoke to him?" Second, The state or condition of any person or thing; as, "How is it with you?" Third, The persons or things that may be the cause of any effect or event, as, "It was I," "It was thou," "It was he who did it," "It was either the man or woman that spoke" (See 371.)

BUILT 10 RELATIVE PRONOUNS

LESSONS 60, 61.—Exercises 60, 61.—Page 69

I. 60.—375 *a.* The Relative must be of the same gender, number, and person as its antecedent, but is not necessarily of the same case. The verb agrees with the Relative, when it is the subject, in number and person, as, "He is unworthy of confidence who has betrayed his trust"

b. The Relative does not agree with its antecedent in case, the antecedent may be in one case and the relative in another, thus, "The Lord whom we serve is almighty." Here, *Lord* is the antecedent and nominative to the verb *is*, while *whom* the Relative is in the Objective Case governed by the verb *serve*.—Every Relative must have an Antecedent, expressed or understood

c. The Relative agrees with the antecedent implied in the Possessive Pronoun

as, "Hear *my* words, who *am* your senior" "I pity *thy* fate, who *art* reduced to this state"

d In Interrogations with a Neuter Verb, the noun or pronoun following the verb is the proper nominative, as, "Who *art thou*?" "Who *is he*?" "Who *are they*?" that is, "Thou art who?"

376 *a* The Relative is in the *Nominative* case, when it is the *subject* of the verb, in the *Possessive* when it denotes the *possessor*, and in the *Objective*, when it is the *object* of a verb or preposition, as, "The man *who perseveres* is generally successful" "He *whose* creatures we are, is almighty" "He *whom* we serve is eternal"

b When both the Antecedent and the Relative are in the *Nominative* case, as in the preceding example, the Relative is nominative to the verb *next* to it, and the Antecedent to the *latter*

c When the Relative Clause is *restrictive*, the antecedent noun must have *the*, *that*, or *those* prefixed to it, as, "The *or that* man, who perseveres, is generally successful" But, when the Relative Clause is merely *explanatory*, the antecedent noun is generally used without an article, as, "Prudence, which is a great virtue, conduces to safety" (See 342)

377 *a* *Who* is applied to persons of both sexes, as, "The man or woman *who*" *Which* to infants, irrational animals, and things without life, as, "The infant *which*, the horse *which*; the book *which*"—*What* includes *that which*, as, "This is *what* (that which) I want" (See 119 *d*)

b *Which*, in Interrogations, is used individually, when the noun either is or is not mentioned, as, "Which of the three?" "Which man said so?"—But *who*, in Interrogations, is used indefinitely, and always *without* a noun, as, "Who has seen it?"

c When a *clause* or *part of a sentence* is the Antecedent, the word *which* is employed, "Though the evidence was strong against the prisoner, he was acquitted, *which* ought not to have been the case"

d Nouns of *multitude*, unless they express the *plurality* of *persons* directly as such, must not be represented by the relative *who*, thus, "France *which*," "the court *which*," and not *who* But when *persons* are directly intended, then *who* may be employed, as, "The committee *who* were divided"—*Who* is, of course, applied to animals when *personified*, as, "The old Fox *who*"

e *Who* is applied to the *proper names* of little children, as, "The little child John *whom* we saw"—As soon as *reason* begins to act, then *who* is ordinarily applied—*Which* must not be employed for the demonstrative *that*, thus, "after *which* event," should be, "after *that* event."

378 *a* Instead of "of *which*," the possessive *whose* is frequently applied to inanimate things, as, "Pleasure *whose* nature," or, "the nature of *which*" Both forms are allowable, but the latter is generally preferred

b *Who* must not be used for *whose* and its governing noun, thus, "Queen Elizabeth, *who* was only another name for prudence," should be, "whose name was only another word," &c

c The relative *who* must not be employed for *as* when following *so*, as, "There was no man so sanguine *who* did not fear," should be, "as not to fear"

379 *a* *That* is frequently used to prevent the too frequent repetition of *who* and *which*, and is applied both to persons and things, as, "He is a man *that* deserves respect," "Logic is an art *that* teaches us to reason properly" *That* is not applied to *Proper Names*, thus, we do not say *John that said so*, but *John who*

b *That* is generally used after the words *all*, *some*, *any*, the adjective *some*, after a *superlative*, the interrogative *who*, and *ordinal* adjectives, as, "All *that* hear him"—"The most honourable man *that* you have mentioned" "Who, *that* has common sense, will believe it?" "He is the fourth *that* has fallen"

c *That* is also used when *persons* form only a *part* of the antecedent, as, "The men and things *that* he has studied, have not improved his morals."

380 *a* The word *what* must not be employed for *that*, nor *that* for *what*, thus, "They would not believe but *what* I was guilty," should be, "but *that*," &c "We speak *that* we know," should be, "*what* we know"

b *What* should not be employed for *those which*, thus, "All fevers except *what*," should be, "except *those which*"—*What* is sometimes used in the sense of *partly* as, "What with anxiety, and *what* with sickness," that is, "partly with anxiety and partly with sickness."

c The sentence, "They would not believe but *that* I was the guilty person," may be thus explained—"They would not believe any thing, except *that* thing, namely, *I was the guilty person*"

d *Somewhat* is used sometimes—1 As a Noun, as, "He had *somewhat* to say" —2 As an Adverb, as, "He spoke in a *somewhat* harsh manner," or, "in a manner *rather harsh*"—The words represented by a compound pronoun are frequently in different cases, as, "Let us examine *what* or *that* *which* has been sent," here, *that* is in the objective, governed by *examine*, and *which* is the nominative to *has been sent*

381 *a* The words *whichever*, *whatever*, and *however*, may be divided by the interposition of the next words. thus, "On *whichever* side he looked," may be expressed, "On *which* side *socier* he looked"

b The words *whoever* (he who), *whatever*, *whosoever*, and *however*, cannot be divided, we properly say, "Whoever acts so, acts improperly," "Whatever he does, he does well," "Whosoever committeth sin, is the servant of sin," "However great he may be"

L. 61.—382 To prevent ambiguity, the Relative must generally be placed *near* to its antecedent, thus, "Solomon the son of David *who* built the temple," implies that David was the builder, but by observing the rule, all ambiguity is avoided, thus, "Solomon *who* was the son of David *built* the temple"

383 *a* When there are two antecedents of *different persons*, the relative generally agrees with the *latter*, as, "You are the friend *who* has often relieved me"

b Regard must always be had to the sense intended, thus, "I am the man *who command you*," means, that I who command you am *the man* previously mentioned, *I* who command is here the subject, and *man* the predicate But the

sentence, "I am the man *who commands* you," signifies, that I am your regular commander. Here, *I* is the subject, and *man who commands* the predicate.

c. In Interrogations like the following, the relative and verb must agree with the *former* nominative, as, "Is *it you* that *has* written this letter?" that is, "Is the *person* who has written this letter *you*?"

d. In *Scripture* language, and particularly when we address the *Deity*, the relative frequently agrees with the *former* of two antecedents, as, "Thou art the Lord, *who seest* us in all our ways."

384 a. The same antecedent requires the same relative to be preserved throughout the sentence. The following sentence is therefore inaccurate, "I am the father *who loves* you, *that* cherishes you, *that* provides for you," and should be, "I am the father *who loves*, *who cherishes*, *who provides*"

b. The verb must also agree with the *same* Relative in its nominative throughout the sentence, thus, "I am the Lord *that maketh* all things, *that stretcheth* forth the heavens above, and *spread* abroad the earth," should be, "I am the Lord *that maketh*, *that stretcheth*, and *spreadeth*," &c. Should we, however, annex to the preceding sentence the phrase "*by Myself*," then the verbs must be in the first person, as, "I am the Lord *thy* God that *make* all things, &c, *by Myself*"

385 a. In familiar Saxon speech, we frequently place the preposition last, as, "The man we were speaking *of*." But in grave composition, the preposition should be *placed before the relative*, as, "The man *of whom* we were speaking"

b. So, also, "I am displeased with the manner I have spent my time," should be, "I am displeased with the manner *in which* I have spent my time."—Every relative has an antecedent to which it refers, either expressed or implied, as, "Who speaks much of himself, betrays great weakness," that is, "He who speaks," &c. — The relative is frequently omitted in Poetry, both in the Nom and Obj cases.

386 a. The word *than*, being a conjunction, does not govern the relative *who* in the objective case, thus, "Than *whom*," should be, "than *he*"

b. The word *than* had formerly the signification of a preposition, and, as such, governed a noun or pronoun in the objective case, but, as it has lost the meaning, it ceases to have the influence of a preposition—*Milton* uses *than whom*, apparently for the sake of euphony, for in *Par Lost*, b 1 l 257, he says—"All but less than *he*."

c. POSITION OF THE RELATIVE.—The relatives *who*, *which*, *that*, and *what*, and their compounds *whoever*, *whosoever*, are *always placed before the verb*, in whatever case they may be, as, "He *whom* you respected is dead," "Whoever will persevere, will generally succeed"

RULE 11 VERBS

LESSON 62.—Exercise 62.—Page 73.

387. a. *Transitive* verbs govern nouns and pronouns in the Objective case, as, "We *admire them*," "You have read *Milton*."

b The verb *let* is transitive, and accordingly governs an objective case, as "Let *him* attend"—Every Transitive verb has an Objective case, expressed or understood—A whole clause may be the object of an active transitive verb, as, "You see how *few* of these men are returned."

c The objective case should not, if possible, be separated from its verb. This Rule is violated in the following sentence—"Becket could not better *discover*, than by attacking so powerful an interest, *his resolution* to maintain his purpose." The sentence should be "Becket could not better *discover* his *resolution* to maintain his purpose, than by attacking so powerful an interest."

d In nouns, the *nominative* case, denoting the subject, precedes the verb, and the *objective* case, denoting the object, follows the transitive verb, it is this order which determines the sense to be affixed, as, "Alexander conquered Darius." In this sentence, *Alexander*, the subject, precedes the verb, and *Darius*, the object, follows the verb. Were we to place *Darius* before the verb, and *Alexander* after it, the relation would be entirely changed.

e Personal Pronouns, with the exception of the pronoun *it*, having a different form for each case, may sometimes be placed either before or after the verb, as, "Him declare I unto you," or, "I declare *Him* unto you." Sometimes, however, when the pronoun is placed before its verb, the proper case is disregarded, thus, "He, who under all proper circumstances has the boldness to speak the truth, choose for your friend." In sentences of this kind, the ear is very apt to be deceived, on account of the distance between the object and the verb, the pronoun *he*, being the object of the verb *choose*, must be in the objective case, and the sentence may stand thus, "Choose *him* for your friend, who" &c. Attention must always be paid to the proper case of the pronoun, whether it is placed before or after the verb. "Who should I see the other day but my old friend?" should be, "Whom should I see," &c.

388 *a* Transitive verbs do not admit a preposition after them, thus, "I must premise *with* these circumstances," should be, "I must premise these circumstances."

b A Transitive and an Intransitive Verb should not if possible be connected in the same construction, as, "I have not been able *to see* and *converse* with one of those men."

389 *a* Verbs signifying to *allow*, *ask*, *bring*, *deny*, *envy*, *fine*, *give*, *grudge*, *lend*, *offer*, *pay*, *promise*, *send*, *show*, *teach*, *tell*, *have* in familiar language two objective cases (the one *direct*, the other *remote*), that which denotes the person being governed by a preposition understood, and the other by the verb, as, "He taught *them* logic," that is, "He taught logic *to them*"

b The same verbs also, in the *passive* voice, are frequently, in familiar conversation, followed by an objective case, as, "They were asked a question." But this mode of expression is not to be recommended in grave composition.

Thus instead of saying, "They were asked a question" "He was offered a pardon" "He was promised her," it would be better to say, "A question was asked of them," "A pardon was offered to him," "She was promised to him."

c Other transitives seem to govern sometimes two objectives in apposition, as "They proclaimed him (by the title of) King," "God called the firmament (by the name of) heaven."

390 *a* Neuter verbs do not govern an objective case, nor do Transitive verbs admit a preposition after them, thus, "It repented *Him*" should be, "He repented" "I must begin *with* my story," should be, "I must begin my story"

b VIOLATIONS OF THIS RULE—"Go, *see thee away*," should be, "Go, *see away*." "The nearer his successes *approached him* to the throne," here, a transitive is necessary to complete the sense, it should be, "The nearer his successes *enabled him to approach to the throne*." So, also, in the sentence, "They have spent their whole time *to agree* the sacred with the profane chronology," should be, "They have spent their whole time *to make* the sacred chronology *agree* with the profane."

c. In such expressions as, "He resided many *years*," "He rode several *miles*," the words *years* and *miles* are governed not by the intransitive verbs, but by a preposition understood, as, "He resided *during* many years," "He rode *for*, or *through* the space of many miles."

d Some Intransitives, however, govern an *objective* of words having a *kindred* meaning, as, "He *lived a virtuous life*"

e Some Intransitives are used transitively when a *preposition* is annexed, as, "He *despaired of success*." Such verbs can be used in the Passive, as, "Success *was despairs of*."—Other verbs, without undergoing any change, are used sometimes as transitive, and sometimes as intransitive, thus, in the sentence, "That conduct *becomes him*," *becomes* is transitive, but, in the sentence, "A boy soon *becomes a man*," *becomes* is intransitive. The sense alone must, therefore, determine the nature of the verb.

391 *a* Intransitive verbs do not admit of the *passive form*, thus, *are swerved*, *was amounted*, *was gone*, should be, *have swerved*, *had amounted*, *had gone*

b The expressions *have come*, *are come*, *have gone*, *are gone*, &c. are both used, but with a difference of meaning. *Have*, *had come*, &c. refer to time and action, *are come*, *are gone*, &c. refer to state, presence, or absence.

392 *a* The verb *to be*, and *passive* verbs of *naming*, have the same case after them as they have before them, as, "I am *he* whom they invited," "I understand *it* to be *them*," "Homer has been styled the *prince of poets*"

b ILLUSTRATION—"I am *he* whom they invited," here, *am* is preceded by the nominative *I*, and must also be followed by a nominative, which is *he*. "Whom do you fancy *him* to be?" that is, "You fancy *him* to be *whom*?" here, *him* precedes the verb *to be*, and therefore an objective follows it, which is *whom*. "It might have been *him*," should be "he." "Whom do men say that I am?" should be, "Who do men say that I am?" "It is *I*. It was *they*." No well educated person would say, "It is *me*," "It is *him*," but—"It is *I*," "It is *he*."

c Verbs *passive* of *naming* are generally considered as having the same case after them as they have before them, but it must be observed that some words are understood, thus, "He was called *Thomas*," that is, "He was called *by the name of Thomas*." "Homer has been styled the *prince of poets*," that is, "Homer has been styled *by the name of the prince of poets*." "He has been appointed *tutor*," that is, "He has been appointed *to the office of tutor*." For all practical purposes, however, the Rule given above is sufficiently correct.

393 *a* Verbs *passive* are joined to their agents by the preposition *by*, as, "He was instructed *by Thomas*"

b VIOLATION OF THIS RULE—"The general tenor of the results of these experiments *is opposed to the hypothesis*." We may say, "*opposes the hypothesis*," or "*is contradictory to the hypothesis*," but, if it is intended to retain the verb *oppose* in the *passive* voice, the order of the words should be changed as follows—"The hypothesis *is opposed by the general tenor*," &c.

394 In familiar language, the Verb in its *active form* is sometimes used with a *passive* signification, as, "She was *to blame*," "A house *to let*," should be, "*to be blamed*," "*to be let*"

RULE 12 THE SUBJUNCTIVE MOOD

LESSON 63.—Exercise 63.—Page 75

395 *a* The *Subjunctive Mood* is employed, when an *uncertainty, supposition, condition or dependence* of an action or event on something else is expressed, and is generally preceded by *if, though, except, lest, unless, or that*

b In the *Subjunctive*, as in every other mood, the verb must be in the *present, past, or future tense*, according to the sense implied, as, "If the man *is* poor," "If the bill *was* presented," "If he *persevere*"

c In *Concessive Clauses*, (that is, those preceded by *though* or *although*,) which assume as *granted* that some thing is or was in existence, the *Indicative Form* of the verb is used for the Present and Past Tenses, but not for the Suppositional, as, "Though he *hears*, he does not attend" "Though he *was* rich, he *was not* happy" Should I say, "Though he *were* rich," I should imply, "He *was not* rich," but, allowing that he *should be*, he *would not be* happy (See 148)

396 *a* ILLUSTRATION.—In the *Present Tense*, a *doubt or uncertainty* is implied, respecting a fact which may or may not exist at the *time of speaking*, thus, "If it *rains*, I shall not go out," that is, either it *does* or *does not rain* at this present time, but which of the two is uncertain "If the man *is* poor, deal with him accordingly," that is, either he *is* or he *is not* poor "If the mail that has arrived *contains* a letter for me, I shall soon receive it" "If thou *art* the Son of God," "If thy right eye *offend* thee" Here, either he *is* or *is not* the Son of God, the eye *does* or *does not offend*. Were we to say, "If thou *be* the Son of God," "If thy right eye *offend* thee," the meaning would be, "If thou *should* be the Son of God," "If thy right eye *should offend* thee" Again, suppose a child making a noise near my door, I request my servant to send it away, but if it *is* my own son, to send him within Now, had I said, "If he *be* my son," my words would have implied, "If he *should be* hereafter my son," which thing involves an absurdity

b The *Past Tenses* represent a conditional past fact or event, of which the speaker is uncertain, as, "If the bill *was* presented, it *was* doubtless paid," "If the ship *did* arrive, it *was* contrary to our expectations,—here, we are uncertain respecting an event, which, if it ever did take place, must have already taken place

c The *Suppositional Tense* implies *futurity*, as, "If he *were* present, he *would* concur with me," that is, "He *is* now absent, but had he been present, he *would have concurred with me*" "If you *were* diligent, you *would succeed*," denotes that you are not diligent

d The *Future Tense* denotes a *contingent future event*, which, if it ever do occur, *must occur in some future period*, thus "If the mail *contain* a letter for me *thir* *in*," "If the mail of to morrow *should contain* a letter for me" "If thy son *ask* bread *wouldst thou give him a stone?*" that is, "If thy son *should ask* bread "Though He *slay* me, yet will I trust in Him," that is, "Though He *should slay* me" "If He *do* but *touch* the hills, they *shall smoke*," that is, "If He *should do* only this thing, namely, *touch the hills*, they *shall smoke*"

e The more general form of the *Subjunctive Future* is the employment of the verb *without auxiliaries* In such instances, the verb undergoes no variation in

any of the persons, thus, "If I go, if thou go, if he go" But, when the auxiliaries *should*, *would*, *could*, &c. are employed, they must be varied in the persons, thus, "If thou shouldst, or wouldst go"

f The principal conjunctions implying *condition*, *supposition*, or *doubt*, are *if*, *though*, *unless*, *except*, *whether*, *lest*—*Lest* and *that*, following a command, and *if* followed by *but*, always require the subjunctive *future*, as, "Take heed *lest* thou fall," "If he do *but* promise, thou art safe"

RULE 13 THE INFINITIVE MOOD

LESSON 64.—Exercise 64.—Page 76.

397 *a* When two verbs come together, the *latter* must be in the *infinitive mood*, when it denotes the object of the former, as, "Study to improve"

b When the latter verb does not express the object, but the *end*, *purpose*, or something *remote*, the word *for*, or the words *in order to*, are understood, as, "I read to learn," that is, "I read *for* to learn," or, "in order to learn" The word *for*, however, is *never*, in such instances, *expressed* in good language—Instead of an Infinitive, a *Participle* is frequently employed, thus, "Heartily confronting difficulties is better than avoiding them"

c The Infinitive is frequently governed by *adjectives*, *substantives*, and *participles*, but, in these instances also, a preposition is understood, though *never* expressed, as, "Eager to learn," that is, "eager *for* to learn," or "for learning," "A desire to improve," "striving to improve"—The Infinitive sometimes follows *as*, *than*, and *ought*, thus, "It is so high *as* to be invisible," "We ought to do it" It is frequently put *absolutely*, that is, not depending on any verb, and may thus become the nominative to a verb, "To play is pleasant"

d The Infinitive Active must not be used for the Infinitive Passive, thus, "That is not proper to say," for "to be said"

e Avoid using an Infinitive Mood when the construction requires a nominative and a verb, as, "I am not like other men, *to envy* the talents they cannot reach," should be, "I am not like other men, *who envy* the talents," &c "That all our doings may be ordered by Thy governance, *to do* always that is righteous in Thy sight," ought to be, "That all our doings may be *so* ordered by Thy governance that *they may be* (always) righteous in Thy sight"

398 *a* The verbs *behold*, *bid*, *dare* (neuter), *feel*, *hear*, *let*, *make*, *need*, *observe*, *perceive*, and *see*, require an infinitive, without the sign *to* prefixed, as, "I bade him do it," "I heard him say it," and not, "to do it," "to say it"

b But in the passive voice, the same verbs, except *let*, require the infinitive mood, with the sign *to* generally prefixed, as, "He was bid *to go*," "He was made *to run*"

c *Hear*, when a-principal verb, generally requires *to* after it, as, "He had *to* send the money"—We can also say, "I feel *that it is*," or "feel *it to be*"

d *Dare*, when transitive, has the infinitive with *to*, as, "He dares him *to* breathe upon the leaf" Also, the emphatic form of *dare* intransitive is followed by *to*, as, "He did not dare *to come*."—*Need*, when transitive, may admit *to* after the noun, as, "He needed prudence *to succeed*" When intransitive, it is formed like an auxiliary, and is followed by a verb, without the prefix *to*, as, "He need *go* no further" (See 162 *c*, 188 *d*)

399 *a* Instead of the infinitive mood, the *present participle* is often used after the verbs *avoid*, *begin*, *behold*, *cease*, *feel*, *find*,

hear, mark, observe, perceive, purpose, see and watch, thus, we may say, "He felt it burn," or "burning," "I heard him speak," or "speaking"

The infinitive denotes the *simple form*, the participle the *progressive form*

b Verbs of *affirming, believing, denying, doubting, disbelieving, knowing, supposing, thinking, wishing*, and some verbs denoting the *operations of the senses*, prefer the word *that* with a personal verb, and its nominative, instead of the infinitive, thus, instead of saying, "I know him to be a scholar," "They doubted it to be genuine," we may say, "I know that he is a scholar," "They doubted that it was genuine," or, "They doubted its genuineness"

So also, instead of saying, "He is said to have written a poem," we may say, "It is said that he has written a poem" "Bills are requested to be paid half-yearly," better thus, "It is requested that bills (should) be paid half yearly"—For the Infinitive Present and Perfect Tenses, see 409 a, b

RULE 14 THE USE OF THE TENSES

LESSONS 65. a. & b.—Exercises 65. a. & b.—Page 76

L. 65. a.—400 a In the *use of the tenses*, care must be taken to employ that tense which properly conveys the sense intended, whether of present, past, or future time, thus, "After I visited Europe I returned to America," should be, "After I had visited, I returned," &c

b Here, carefully study the Explanation of the Tenses, from 196 to 218.

c. "After I visited Europe, I returned to America," ought to be *had visited*, because the action implied by the verb *visited* was completed before the other past action *returned*—*Had*, signifying *possession*, must not be used for *would*, thus, "I had rather do it," should be, "I would rather do it" / We frequently hear, "Be that as it will" it should be "Be that as it may"—In the beginning of a sentence, the *abbreviated* subjunctive is neater than the full form, thus, "Were there no difference," is more general than, "If there were no difference" —A double subjunctive must not be employed in two correspondent clauses, thus, "Had he done this, he had escaped," should be, "Had he done this, he could have escaped"

401 If the verbs are in *different Moods and Tenses*, the *Nominative* is *generally repeated*, when connected by *and*, as, "I know it and I can prove it"—The *Nominative* is *always repeated*, when the verbs are connected by *either—or, neither—nor, but, though, although*, as, "He promised but he did not perform"—Also when the sentence is *Interrogative* or *Emphatic*, as, "Do you say so, and can you prove it?" (See 322)

402 a An *immutable truth* must be expressed in the *present tense*, though quoted with a past observation, as, "Christ said that punishment *awaits* the wicked," "Charles asserted that virtue is always amiable" It would be improper to say, "awaits, was"

b Here, "Punishment *awaits* the wicked," and "Virtue *is* always amiable," are considered as immutable truths, and therefore, whether the verbs *said* and *asserted*, agreeing with the subjects, *Christ* and *Charles*, were in present or past time, the verbs *awaits* and *is* must be in the present

c But when the thing *asserted* is not always the same, a *past* tense must be used to denote *past* time, and a *present* to denote a *present* time, as, "William *said* that he *was* very happy," not, "is very happy" "William *says* that he *is* very happy"

403 *a* The *perfect participle*, and not the *past tense*, is used after the tenses of the verbs *have* and *be*, as, "I *have written*," "It *was stolen*," and not, "I *have wrote*," "It *was stole*"

b The *perfect participle* must never be used for the *past tense*, thus, "He *began*," "He *run*," "He *drunk*," ought to be, "He *began*," "He *ran*," "He *drank*."

404 *a* When the *Subjunctive present* is used after the words, *when*, *till*, *before*, *as soon as*, *after*, the *relative time* of a *future action* is denoted, as, "When he *arrives*, he *will* be welcome"

b The *Subjunctive perfect* is used after the same words, to express the *completion* of a *future action* or *event*, as, "He *will never be better till he has felt* the pangs of poverty"

405 *a* The *principal* and *active* verb *do*, and its participle *done*, must not supply the place of a *neuter* or a *passive* verb, thus "He *does not feel* so well satisfied as he *ought to do*," should be, "as he *ought to feel*"

b But the auxiliary *do* may supply the place of an *active* verb, as, "You *wrote* your exercise much better than you are accustomed to *do*," that is, "than you are accustomed to *write* it"

c. VIOLATION OF THIS RULE.—"This part of knowledge has always been growing, and will *do* so till the subject be exhausted" "Do what?" The auxiliary *do* cannot refer to *been*, for the verb *to be* does not imply action, nor can we say, "do growing" The sentence ought to be, "This part of knowledge has been always growing, and *will still be so*," &c, or, "will continue to grow"

L. 65. b.—406 In *compound tenses*, avoid using only a *part* of a *complex tense* which thus conveys no precise meaning without the remainder, thus, "This may serve for any book, that *has* or *shall be published*," should be, "that *has been* or *shall be published*"

407. *a* When the *auxiliaries* are employed to denote *present*, *past*, or *future* time, care must be taken that the *subsequent* verb be expressed in the *same tense* with the *antecedent* verb containing the auxiliary; as, "He *may* or *can* write if he *chooses*," "He *might* or *could* write if he *chose*"

b In the former sentence, *may* or *can* *write* is in the *present tense*, and, therefore the *subsequent* verb *chooses* must also be in the *present tense*, in the latter sentence, *might* or *could* *write* is in the *past tense*, and, therefore, *chose* must be in the *same*.

"It would afford me satisfaction if I could perform it." "It would have afforded me satisfaction, if I could have performed it."

"It is my desire that you shall come," "It was my desire that you should come."

"I shall feel obliged if you can grant," "I should feel obliged if you could or would grant."

— So, also, in the following sentences, "I hope that you will come," "I hoped that you would come." From these instances, it will be seen that the indicative corresponds with the subjunctive in the following tenses —

Indic Pres. I write Subjunc Pres when I may, can write
 Past. I wrote Past when I might, could, would, should write
 Fut. I shall or will write Pres when I may, can write

c. Additional instances illustrative of this rule —

He can, may ask Sub { if he can, may, shall write
 _____ { if he has written, to denote completion

He might, could ask { if he could, might, would, &c write
 _____ { if he had written, to denote past time.

{ He may write if he is disposed
 { He might write if he were disposed
 { It would seem that I should write

403 a In the Subjunctive Mood, when negation is implied, the past tense is used to denote present time, and the past-perfect to denote past time, thus,

Sub "If I had the book,—Pot. I would send it," implies that I have it not

Sub "If I had had the book,—Pot. I would have sent it," refers to past time

Sub "If I have the book,—Ind. I will send it," denotes mere uncertainty;—I may have or may not have it, which of the two I do not know

b In like manner, when the subsequent verb immediately follows the words as if, the past tense is used to denote present time, and the past-perfect to denote past time, as, "He fights as if he contended for life," "He fought as if he had contended for life."

"He fights as if he contended or, were contending for life," here, fights and contended express two actions that are contemporary, namely, both in present time and yet, the former is in the present tense, and the latter in the past tense.

"He fought as if he had contended, or had been contending for life," here, also the two actions implied in the words fought and had contended, are contemporaneous, both implying past time, but, the latter verb, on account of its following the words as if, is put in the past perfect tense.

409 a The Infinitive Present is used to denote a period of time either contemporary with, or subsequent to that implied by the governing verb, as, "From the conversation which I had with him, he appeared to be a man of learning."

The Infinitive Present is also used after the verbs denoting hope, intention, determination, desire, command, or permission, as, "The Apostles were determined to preach the Gospel."

b The Infinitive Perfect is used to denote a time antecedent to that implied in the governing verb, as, "Kirkstall Abbey appears to have been an extensive building."

c Illustration—"From the conversation which I had with him, he appeared to be a man of learning," here, the verb *to be* is in the infinitive *present*, because it is contemporary with its governing verb *appeared*, that is, happening at the same time—"The apostles were determined to preach the Gospel," here, the verb *to preach* is put in the infinitive *present*, because the action expressed by the verb *to preach* is subsequent to its governing verb *determined*.

d "Kirkstall Abbey appears to have been an extensive building," here, *to have been* is antecedent to *appears*, that is, it relates to a time which was past before the time which is implied by the word *appears*.

Again "It would afford me pleasure to do it," here the infinitive *present* is used, because the action is not yet performed, the meaning is, "It would also afford me pleasure to do it *now*, or at some *future* period." "It would afford me pleasure to have done it," here, *to have done* is antecedent to *would afford*, and is, therefore, put in the infinitive *perfect*, the meaning is, "It would *now* afford me pleasure to have done it *some time ago*." "It would have afforded me great pleasure, as often as I reflected upon it *to have been* the messenger of such intelligence," here, *to have been* is in the infinitive *perfect*, because the message is antecedent to the pleasure—"You ought to do it," implies *present* duty, "You ought to have done it," implies *past* duty.

RULE 15 THE PARTICIPLES

LESSON 66.—Exercise 66.—Page 79

410 *a* *Participles* derived from *transitive verbs*, govern the *objective case*, as, "hearing him," "having praised them"

b Words ending in *ing* are of four kinds —

- 1 *Participles*, as, "He spent his time in reading, studying, walking"
- 2 *Infinitives*, as, "To be studying, to be reading," &c
- 3 *Adjectives*, as, "He is a reading, observing, reflecting man"
- 4 *Nouns*, as, "The reading was good," "The writing was defective."

c The *Participial* form is a convenient variety for an *adverb* or *conjunction* and a *clause*, thus, "On hearing the case," for "When I heard the case"—When a *Participle* becomes a *Noun*, it has all the properties of a *noun*, and is called a *Participial Noun*. A *Participial Noun* or *Gerundive* may have an *article* before it and the *preposition of* after it, as, "The wanderings of the Imagination"

d *Participial adjectives* retain the *termination*, but not the government of *participles*, when, therefore, they appear to be followed by an *objective case*, that *objective* requires the insertion of a *preposition*, as, "He was most deserving of attention"—The *participle* is frequently taken *absolutely* as "Properly speaking, there is no such thing as chance"—Such phrases as, "He went a hunting, a fishing, a-begging," &c may be considered *elliptical*, thus, "He went on a hunting excursion," &c (See 226 *b*)

411 *a* When the *noun* following the *participle* in *ing* is *active*, or *doing* something, the *participle* is considered a *Verbal* or *Participial Noun*, and requires an *article* before it, and the *preposition of* after it, as, "In the hearing of the philosopher," "By the preaching of Paul" Here *philosopher* is the *hearer*, Paul the *preacher*

b When any ambiguity would arise from this mode of construction, the *possessive* with *s* should be substituted for the *particle of*, thus, "The killing of the gamekeeper," is ambiguous. We cannot say whether the gamekeeper was the *killer* or the *killed*. The following expression is clear, "This cannot justify the gamekeeper's killing the man"

c A word used simply as a participle requires neither an article before it, nor the preposition *of* after it, but, if derived from a transitive verb, it will govern the noun following in the objective case, as, "In *hearing* the *philosopher*," here, the *philosopher* was *heard*

d When I say, "In the *hearing* of the *philosopher*," the *philosopher* is active, is the *hearer*, "In *hearing* the *philosopher*," *philosopher* is passive, as *heard*, "In *hearing* of the *philosopher*," implies hearing something about him

e A preposition frequently governs a participial clause, as, "After *having heard* the *philosopher*," here, the clause is governed by *after*, while *philosopher* is in the objective governed by "having heard" — When a preposition usually follows the participle, the word *of* is inadmissible, as, "His depending on promises proved his ruin" Here *of* could not be inserted after *depending*

412 a *Participial Nouns* perform a double office, first, by governing nouns and pronouns in the *possessive* case, and secondly, if derived from transitive verbs, by requiring the noun or pronoun following to be in the *objective* case, without the intervention of the preposition *of*, as, "Much depends on *William's observing the rule*, and error will be the consequence of *his neglecting it*" "Much depends on the *rule's being observed*"

b "What do you think of my *horse's running*?" is different to "What do you think of my *horse running*?" "My *horse's running*," implies that he *did run*, but, "my *horse running*," implies a question whether he *shall* or *shall not run* "I have some recollection of *his father's* being (in the capacity of) *judge*," here *father's* is the possessive governed by *being*

413 a The *active* participle must not in general be used for the *passive* participle, thus, "Money was *wanting* to defray the expenses," should be, "Was *wanted*," &c

b In *familiar* language, however, the participle *ing* of *are, must, want*, and a few others, has long been used in a *passive* sense as, "Debts are *owing*," "A book is *missing*."

c Instead of using the Participle *in ing* in a *passive* sense, the *Present Passive Participle* with *being*, denoting *progress* or *incompleteness*, is now very frequently employed, as, "The house is *being built*," "The work is *being printed*," "The arrears were *being collected*" (See 167 c)

d The following sentences are incorrect,—"Young men *educating* for the Christian ministry," should be, "Young men *preparing, studying, or under instruction*, for the Christian ministry" "I want my coat *mending, repairing*," &c, should be, "I want my coat (to be) *mended, repaired*," &c

Rule 16 ADVERBS

LESSONS 67. a. & b.—Exercises 67. a. & b.—Page 83.

L 67. a.—414 *Position of the Adverbs*—Adverbs require a certain position in sentences, and generally a certain form. They must be placed *near* the words whose signification they modify, that the sense may be exactly conveyed.

They are generally placed,—1 *Before Adjectives*,—2 *after Verbs* that are single, but sometimes before them,—3 *between the Auxiliary and the Verb*,—4 *In Passive Verbs after the Auxiliary* when there is one, and frequently after the last, when there are two or more—5 *When there are several Adverbs and several auxiliaries*, the adverbs must be intermixed—6 *In Exclamatory expressions*, the Adverbs generally introduce the sentence—7 *The negative not is placed before the Participle*, whether it is active or passive, and before an Infinitive Mood.

ILLUSTRATION.—The Adverb is placed—1 *Before adjectives*, as “A *humble* man”—2 *After a verb* when it is single, and *after the object* of a transitive verb, as, “He *speak*s *correctly*” “He *loves him sincerely*” Sometimes, however, it *precedes* the verb, as, “He *really respects him*”—3 *In active and neutral verbs*, where there is one auxiliary, it is placed either *between* the auxiliary and the verb, or *after both*, as, “He *has diligently employed his time*,” “He *has spoken well*” When there are *two auxiliaries*, it is placed either *between* them or *after both*, as, “He *might easily have known the result*,” “He *should have certainly urged it upon him*” But sometimes, when anything *emphatical* is intended, it *precedes* the auxiliaries, as, “And *certainly you must have known*”—4 *In passive verbs*, the adverb is generally placed *after the auxiliary*, when there is *one*, and frequently *after the last*, when there are *two or more*, as, “He *was graciously received*,” “He *might have been correctly instructed in that science*”—5 *When there are several adverbs, and several auxiliaries to the same verb*, the adverbs must be intermixed with the auxiliaries, as, “I *have always been very much perplexed under these circumstances*”—6 *In interrogative and exclamatory expressions*, the adverbs generally introduce the sentence as, “*Has completely this most amiable of human virtues had taken possession of his soul*”—7 *A negative adverb is placed before the participle*, whether it is active or passive, as, “*Not having heard*,” “*Not having been seen*”

41 “ Care must be taken in the position of the word *only*, if I say, “Only he was poor” I mean, there was only one objection to him—“He was poor” If I say, “He *only* was poor,” I mean that “He was the *only* individual that was poor” If I say “He was *only* poor,” I may mean that “He was poor and nothing else” Only follows the noun and pronouns to which it refers, as, “Him *only* have I known” “The man *only* was discovered” When there is a negative, *only* precedes the noun and pronoun, as, “Not *only* the sheep, but also the horse,” and, also, when it refers to one of two words indifferently, as “Theism can be opposed *only* to polytheism or atheism” When it refers to a whole clause, it is generally placed before it, as, “By greatness, I do not mean, *only* the bulk of any single object but the largeness of the whole view” These observations will generally be applicable to the words *merely, solely, chiefly, first, at last, and a few other*.

b “It is *not* the business of virtue, to extirpate the affections of the mind, but to regulate them,” should be, “It is the business of virtue, *not* to extirpate the affections” &c “It is *not* my intention to compel, but to advise,” should be, “It is my intention *not* to compel but to advise” “I do not think that he was averse to the office, nor do I believe that it was unsuited to him” Here, as *do think* and *do believe* are nearly synonymous, one must be rejected, and *or* substituted for *nor* thus, “I do not think either that he was averse to the office, or that it was unsuited to him”

c When an *article* is used, it must be placed either before the adverb or after both adverb and adjective, as, “On a rather *curious* perusal of the book, ‘*Too great a variety*’”

d In the following example, *jointly* is not in its proper situation, “The Celts, in Spain, borrowed that name from the Celts and Ibri, from whom they were *jointly* descended” “*Jointly with whom?*” It should be, “from *whom* (the Celts and Ibri) *jointly* they were descended”

41G a The adverb *enough* is always placed *after* the adjective which it modifies, and the adjective and the adverb after the substantive, as, “A house *large enough*”

b The adverb *never* must not be used for *ever*, thus, "Charm he *never* so wisely;" should be "Charm he *ever* so wisely"—Likewise *ever* must not be used for *never*, thus, "We seldom or *ever* see him" should be, "We seldom or *never*," the speaker intending to say, *rarely*, or rather at *no time* see him

c The words *never*, *sometime*, often, *all the time* generally precede the verb, as, "I *never* was there" "He *always* speaks" But they may either precede or follow an auxiliary, as, "He was *never* allowed," or, "He *never* was allowed to be idle"

417 *a* Avoid using *e'er* (ever) for *ere* (before) and the reverse or the prep *to* for the adverb *too* (signifying addition or excess), or the prep *of* for the adverb *off*

b The adverb *off* is employed to denote *distance, separation*, as, "The house is two miles *off*," "He took *off* his hat," "The affair is *off*," "The fever is going *off*"—The preposition *of* denotes source, author, from, possession, &c, as, "God is the creator *of* the world" "Some *of* them" "The house *of* Thomas"

We say—Better *off*, badly *off*, well *off*, poorly *off*, denoting a prosperous or poor condition We also say—"I think better *of* him," "meanly *of* him," "well *of* him," in the sense of respecting or concerning him

418 *a* The adverbs *hence*, *thence*, *whence*, do not require *from* before them, as each of them implies that preposition, thus, "Whence did you come?" signifies, "from what place?"

b *Hither*, *thither*, and *whither* were formerly used after verbs of motion, as, "Come *hither*, go *thither*" This mode is now considered too formal, and is consequently restricted to solemn occasions At present, the adverbs *here*, *there*, *where* are employed not only after verbs of motion, but also of rest, as, "He came *here*," "We rode *there*," "He dwells *there*"

Ex. 67. b.—419 a Adverbs must not be used in *Place* instead of *Nouns* and *Pronouns*, thus, "Since *when*?" "The *then* ministry," though very common, are incorrect They should be, "Since *what time*?" "The ministers *of that period*"

b The Adverbs *when*, *where*, *whence* *how* and *why* are frequently, in common language used also redundant after nouns of time, *place*, *manner*, and cause thus "State the *hour when* (in which) it happened" "The *reason why* he did it" "It is *this*—better thus, "The *reason for* his doing it was"

c The phrases *a little while*, *while*, *somewhat*, *anyhow*, *anywhere*, *nowhere*, are confined to colloquial language, and are not adapted to grave composition "poor" *then* is frequently used for a noun, e^t, "Till *then*, who knew the force of the *two arms*"

420 *a* Adverbs must not be used for *Adjectives*; thus, "They hoped for a *soon* and *prosperous* result," should be, "for an *early* and *prosperous* result" "The fleet arrived *safely*," should be, *safely*, as the *safety* of the fleet and not the *manner* of arrival is

intended "She received the diamonds *safely*," should be, *safe* (See 366)

b We should avoid the immediate sequence of two words in *ly*, thus, "He acted exceedingly indiscreetly" should be, "very indiscreetly," or "with the greatest indiscretion" (See 366 *c*)

421 *a* When no reference to place is intended, the adverb *where* must not be used for a *relative* and a *preposition*, as, "They framed a protestation, *where* (should be, *in which*) they repeated all their former claims"

b But when there is reference to *place*, the adverb *where* may be employed, as, "Tell me *where* it happened"

c The compounds of *here*, *there*, *where*, as, *hier ein* (in this), *therin* (in that), *hier ein hereby*, *thereby*, *whereby*, *hereof*, *therof*, *whereof*, are frequently used in *familiar* language for a noun or pronoun and a preposition

422 When the adverb *there* is used, either as an expletive or as an emphatical word, it precedes the verb and the nominative noun, as, "There is a man at the door" In this clause, *there* may be omitted, and the phrase stand thus, "A man is at the door" "There the wicked cease from troubling, and *there* the weary are at rest" In this sentence the adverb *there* is emphatical When *there* is applied in its strict sense, it generally follows the verb and the nominative case, as, "The man stands *there*"

RULE 17

423 *a* A *Negation*, in English, admits only *one* negative word, thus, "He has *not* done *nothing*," should be, "He has done *nothing*," or, "He has *not* done *any* thing" *Double* negatives are, therefore, *improper* when negation is intended

b Two negatives are, in general, *equivalent* to a weak *affirmative*, as, "No, did they *not* perceive him," means, "They did perceive him" They are not, however, equivalent to an *affirmative* in every instance, for, when I say, "His manners were *not* *inelegant*," if I do not accompany the expression by a peculiar emphasis, I may imply only a moderate degree of the quality

c The intervention of *only*, which is equivalent to a distinct clause, preserves the negation, as, "He was *not* *only* *illiberal*, but he was *covetous*," that is, "He was *both* *illiberal* and *covetous*"

d *No* is the opposite to *yes*, and must never be employed with reference to a *verb* or a *participle*, thus, "Whether he can go or *no*," should be, "Whether he can go or *not*" *No*, used as an adverb of *degree*, is connected with a *comparative*, as, "A better" *No*, prefixed to a noun, is an *adjective*, as, "No man" (231 *j*)

e *Not but* is equivalent to two negatives, and is a weak *affirmative*, as, "Not but that the situation has some advantages"—*Cannot but* is equivalent to *Must*, as, "He *cannot but* be unhappy"

f VIOLATION OF THE RULE—"Ariosto, Tasso, Galileò, *no more* than Raphael, were *not* born in republics," should be, "Neither Ariosto, Tasso, nor Galileò, *any more* than Raphael, was born in a republic."

RULE 18 PREPOSITIONS

LESSONS 68 to 70 a. to c.—Exs. 68 to 70. a. to c.—Page 85

L. 68.—421 a Prepositions govern nouns and pronouns in the *Objective* case, and are generally placed *before* the words which they govern, as, “*Without industry* there can be no excellence” “*He was esteemed by us*”

b The prepositions *to* and *for* are often understood, both in *formal* and in *familiar language*, before pronouns, as, “*Give me a pen*,” that is, “*Give a pen to me*” “*Woo is me*,” that is, “*to me*” The prepositions are also frequently omitted before nouns denoting *time, space, or dimension*, as, “*Twice a year*,” that is, “*during the year*” “*He ran five miles*,” that is, “*for or through the space of five miles*”

c An *adjective* must not supply the place of a *preposition* and a *noun*, thus, “*A desk five feet long*,” should be, “*in length*” “*A boy of ten years old*,” should be, “*ten years of age*”

425 a The preposition should in formal composition be placed *immediately before* the relative which it governs, as, “*He is a person to whom I am much attached*”

b In *familiar language*, however, the preposition is frequently placed *after* the relative, as, “*This is the man whom we were speaking of*” (See 57*)

426 a A preposition must not be separated from the *noun* or *pronoun* whose relation it expresses Thus, “*The ignorance of the age in mechanical arts, rendered the progress very slow, of invention*,” should be, “*rendered the progress of invention very slow*”

b A preposition and an active verb are not elegantly connected with the same noun, thus, “*He spoke to and advised him*,” should be, “*He spoke to him and advised him*”

c Two Prepositions must not be connected with the same noun, if any ambiguity would arise, or the sentence be rendered inelegant But, in other respects, this mode is *allowable*, as, “*A suspension of, or deviation from, the known laws of nature*”

427 a Different *relations* and different *senses* must, of course, be expressed by *different* prepositions Thus, we say, “*He becomes upon the subject with great fluency*”

b The *same relation* must not, therefore, be expressed by *two different prepositions*, as, “*He is in the same clause*,” that is, “*The combat between thirty French *against* thirty English*” should be, “*The combat between thirty French and thirty English*”

c For the use of *Prepositional Phrases*, see 225 c

428. a When prepositions are annexed to nouns, they are generally the *same* as those annexed to the verbs from which

the nouns are derived, as, "A correspondence *with*," "To correspond *with*"

So, also, "An adherence *to* anything," "To adhere *to* anything," "Expulsion *from* a place," "To expel *from* a place," "He abhorred intrusion *into* any society whatever," "To intrude one's self *into* the offices of government"

b Before different divisions of *time*, we use *on* before a day, *in* before a greater division, and *at* before a smaller division, as, "On Tuesday, *in* March, *at* seven o'clock *in* the evening"

c. The names of islands, cities, and towns (but not of rivers), which might be placed in apposition, are sometimes connected by *of*, as, "In (the island of) Malta," "In (the city of) London," "In (the town of) Hull," "Near (the river) Thames"

429 a The *Idiom* (that is, the regular syntactical structure) of our language requires particular prepositions to be used, after certain words and phrases, as, "Abhorrence *of*," "adapted *to*," "dependent *upon*"

b To assist the student in the proper application of these words, he is furnished, in the next page, with a copious List of nearly all the words of the Language in general use with the appropriate preposition annexed

A List of Words, with appropriate Prepositions annexed.—

Abandoned to his fate, by all	Adhere to	Aim at
Abatement from the price,—of a shilling in the pound on a book	Adherent of	Akin to
Abhorrence of	Adhesive to	Alarmed at
Abide in, at, with	Adjacent to	Alien to
Abjuration of	Adjoin to	Alienate from
Abide in discussion	Adjourn to	Alight from, on, at
Abound in, with	Adjudge to	Alive to
Abridge of, from	Adjunct to	Allege against
Abound from	Adjusted to	Allegiance to
Absolve from	Admirable for	Alliance with
Absorbed in	Admission (access) to,	Allotted to
Absent from	(entrance) into	Allowable for a person, in a thing
Abstain from	Admit of	Allude to
Abstinent in his diet	Admitted to	Allured by
Abstain from	Admonish of	Alteration in a thing
Abstain to	Adorned with	Altercation between
Accede to	Adroit in	Altered for the better
Accept of	Adulterate with	Alternate with
Acceptable to	Advance against, to- wards	Alternative to
Access to	Advantage over, of	Amalgamate with
Accessible to	Advantageous to	Amirred at
Accessory to	Adverse to	Ambitious of.
Accidental to	Advert to	Amenable to
Accommodated to, with	Advise with	Amorse in
Accompanied with, by	Advocate (noun) for, of	Amount to
Accomplished in	Affable in	Amuse with
Accord with, when neu- ter, to when trus.	Affected in manners, by events	Analogy to, with, be- tween, is, "The body politic bore no ana- logy to the natural,"
Accordance with	Affectionate to	"Some analogy be- tween the customs"
According to [for	Affection for	Angry at, for, with
Accordable to a person	Affianced to	Animadverted on
Accredited to	Affinity to, between	Animate with, at
Accurate in	Affix to	Animosity against a person
Accused of a crime by any one	Afflicted with	Animosity between two
Accustom to	Affrighted at	Annoy to
Accurant with	Afraid of	Announced to
Acquires e. in.	Agent for	Annoyed at, with
Acquire by practice with difficulty	Aggravated at a thing, by a person	Anointed with
Acquit of	Aghast at	Answer to for
Active in	Agitated by	Answerable to a person for
Adapted to a thing, for use	Agree with persons, for a thing, to things proposed by others, agree upon things among themselves, as, "They quickly agreed upon the con- ditions"	Antidote to, against
Add to	Agreeable to	Antipathy to, against
Added to	Agreement between	Anxious for, about
Added, t.	Added by,	Apart from
Added, t.		Apology for
Accepted in, t.		Apportion from,
Accepted, t.		Appalled at

Apparent to	Atone for	Benumbed with
Appeal to	Attach to	Beneath to
Appended to	Attain to	Bereft of
Appertain to	Attend (listen) to, (wait) upon, at	Besieged by
Appetite for	Attendice on, upon	Besmeared with
Applicable to	Attentive to	Bespangled with
Apply to a person, for a thing	Attracted to	Bespattered with
Appoint to	Attributed to	Bestow upon, on
Apportioned to	Attributive of.	Betray to a person, into anything, as, "Judas betrayed his Master to the rulers," "He was betrayed into the hands of his enemies"
Apposite for	Austere in	Better off (417)
Appreciated by	Authority for, over	Bevare of
Apprehensive of	Auxiliary to	Bewildered by
Apprized of	Available for	Biassed in opinion
Approach to	Availed of	Bigoted in opinion
Appropriate to	Avenge on	Bind to, in, around, about
Appraise of	Averse to	Blame for
Approximate to	Aversion to a man, from his conduct	Blended with
Apt (fit) for, (clever) in	Avert from	Blessed with, in
Aptitude for	Awake to	Blind to
Arbitrary in conduct	Awarded to him for con- duct	Blush at for
Ardent for office, in work	Aware of	Boast of
Arm with, against	Awkward in	Boggle at
Arraigned for a crime	Backward in	Border upon, on
Arrayed with, against	Badly off	Borrow of, from
Arrested for debt	Baffled in, with	Bound in honour by ties
Arrive at Hull, in the steamer	Balk of	Bounded by
Arrogant in conduct	Banish from	Brig of
Ascend above	Bare of	Breakfast on
Ascendant over	Barter with a person for something	Burdened with
Ascribe to	Bark at	Buried in
Ashamed of	Based upon	Burn with
Ask or inquire of a per- son, for something we want, respecting something we wish to hear of	Bathed in, with	Burst with
Aspire to, after	Bawl at	Busy in
Assembled for	Be in at	Buv of, for
Assent to	Bear with, away, off, upon	L 69 — Calculate upon a thing
Assessed at	Beat off an enemy	Calculated (fitted) for
Assiduous in	— against the shore	Call on, upon, at, for as, "We call on or upon a person, at a house, for a thing"
Assigned to	Beautify with	Callous to
Assimilate to	Beckon to	Candid in
Assist with money, in a matter	Becloud with	Capable of
Associate with, and sometimes to after an objective case, as, "The prudent mon- arch associated Titus to the full powers of the imperial dignity"	Bedaub with	Capacity for
Assure of	Bedeck with	Capricious in
Astonished at	Bedewed with	Care for
Astounded at,	Beg of	Careful of, in
	Begirt with	Carp at
	Beguile of	Carry into, to, for.
	Beguiled into a thing by a person	Carry on, out, through, off
	Believe in, sometimes on	
	Belong to	
	Beneficial to	
	Benevolent to	
	Bent on upon	

Cast up an account	Commemorative of	to the strength of the
— on a shore.	Commensurate with	union" 3 "Adonijah conferred with
— away, cast down	Comment on	Joab"
Catch at	Commiserate with	Confess to
Caution against.	Commit to, against	Confide in
Curious of.	Common to	Confined to
Cavil at	Communication between	Confirmed in
Celebrated for.	Comparable to	Conflict with
Cement with, to	Compare with, in respect to quality, to,	Conformable to
Censurable for	by way of illustration, thus, "He compared himself with that great man,"	Conformity to with, between.
Certain of	"Anger may be compared to fire'	Confound with
Chagrined at.	Comparable with	Confront with
Change for the worse, from one thing to another	Compelled to	Confused with
Characteristic of	Compensated for his loss	Congenial to
Charge to, with, on. A person or agent is charged with a thing and a thing is charged on a person or agent	Compete with	Congratulate upon, on
Charitable to	Competent for	Conjoined with
Charmed with	Complain of a thing to a person	Connect with
Chastised by, for	Complain against any one	Connive at
Cheat of	Complainant to	Conscious of
Cheered with	Complete with	Consecrate to
Circumspect in	Compliance with	Consent to
Civil to	Complied with	Consequent upon
Clamorous against	Composed of	Consign to
Clash against, with	Comprehended in	Consist of, to be composed, in, to be comprised, as "The land consists of plains and valleys," "Their skill consists only in a certain manner which they have affected"
Clasp to	Comprised in	Consistent with
Cleanse from	Compute at	Console for
Clear of, from	Conceal from	Consonant to
Cleave to	Concede to	Conspicuous for
Clever in	Conceited in his opinions	Conspire against
Cling to	Concerned at, about a thing, for a person, in an affair	Constant in
Clog with	Conclude from	Constrain to
Close (adj.) to, (verb) with.	Conclusive of	Contact with
Clothed in	Concur with a person	Contaminated in his life, by his errors
Cloy with.	— in any thing	Contemporary with
Clumsy in, at	Condemned to, for	Contemptible for
Coalesce with, into	Condescend to	Contemptuous against a person
Codicil to a will	Condole with	Contend with, against, for
Coequal to	Conduce to	Contented with
Cosal with	Confederated with	Contest with
Cognizable to	Confer on, upon (the receiver of a gift), (to conduct) to, (to compare, to converse) with, as, 1 "He conferred an honour upon him" 2 "It confers	Contiguous to
Cognizance of		Contingent upon
Coherer with a person to an estate		Contrary to
Cohere to		Contrist with, between
Coincide with		Contribute to
Coincidence in opinion — between two		Contribution of a person to an institution
Collateral with		
Combat (noun) between two (verb) with difficulties		

Control over	Daunted at things, by persons	Depraved in morals
Convenience of	Down upon	Depressed in spirits
Convenient to, for	Dazzle with	Deprive of.
Converge to	Dead to	Derive from
Convergent with men, in or with things	Deaf to	Derogation, a lessening from, taking away of
Convert to	Deafen with	Derogatory to
Convict of a crime, convicted in a penalty	Deal in a thing, with a person	Descant on, upon
Convince of	Dear to a person, at a price	Descendant of
Convulsed with	Debar of, from	Descriptive of
Co-operate with	Debased by	Deserted by him, for some other
Co-ordinate (adj) to	Decide on, upon	Deserving of
Copartner with	Decisive in his opinion on a matter	Design for
Cope with	Decked with	Desirable for
Copy from, after, as, "A punter may copy from life," "An obedient child copies after his parent"	Declare against	Desirous of
Cordial to	Decorated with	Desist from
Corollary of	Decorous in conduct	Despair of
Correct in	Decoyed by a person into vice	Despite of
Corrective of	Dedicated to	Despoil of
Correlative (adj) to, (noun) of	Deducible from	Destine for
Correspond with (a friend), (to suit) to	Deduct from	Destitute of
Correspondence with	Defective in	Destructive of
Correspondent (suitable) to, as, "Let your behaviour be correspondent to what you profess"	Defend others from, ourselves against	Detach from
Corrupted by a person, in his morals, with those sentiments	Deser to	Detained by
Coupled with	Deficient in	Detected in a crime by a person
Courteous in behaviour	Deformed in	Deter from
Covered with	Defrauded by a person — of something	Determine on, upon
Coveted by a person for something	Degraded from his rank.	Detract from
Covetous of	Dejected in looks, by something	Developed by
Cram with	Deliberate upon a matter	Deviate from
Craving for	Deficiency in	Devised to
Crouched to	Delight in, with	Devoid of.
Crowded with	Delinquent in accounts	Devolve on, upon
Crowned with	Deliver from	Devoted to
Cruel to	Deluded in	Devout in
Cured of	Deluged with	Dexterous in, at
Curious in	Demanded of	Dictate to
Cursory in	Demised to	Die of a disease, or the cause of death, as, "He died of consumption" by, before an instrument of death, "He died by the sword," "by famine," for, when it signifies to suffer for another, as, "Christ died for us."
Customary for	Demonstrate in	Differ from a person or thing
Dabble with, in	Demur at, to	Differ in opinion
Dally with	Denounce against a person, on a thing	Difference between.
Dash against at	Denuded of	Different from
Date from.	Depart from	Difficulty in
Daub with	Depend upon, on	Discontent of
	Dependent on, but independent of	
	Depicted in lively colours on canvas	
	Deposit in	

Digress from	Disrelish for	Emigrate from
Dilate upon	Disrespectful to a person	Embarked on board a
Dilatory in	present	ship for America, in
Diligent in	— of one absent	a fruitless under-
Diluted with	Dissatisfied with	taking
Diminution of	Dissent from	Embarrassed in his cir-
Dine on something	Dissimilar to	cumstances, by so
— at a place	Dissolute in	many difficulties
Disbanded from acting	Disseminate from	Embellished with
— for a thing	Distant from	Embittered against
Disagree with (but we	Distasteful to	Emboldened by
say, "I disagree to	Distinct from	Emerge from
your proposal")	Distinguish one from	Eminent for
Disagreeable to	another, between two	Employ in, upon a work,
Disappointed of a thing	Distracted with	at a place
when we cannot get	Distressed at a thing	Empty of
it, in a thing when	Distrustful of	Emulous of
we have it and find	Disturbed by	Emamoured with a per-
it not to answer our	Dive into	son
expectations	Diverge from	Emamoured of his own
Disapprove of	Divert from	ways.
Disastrous to	Divested of	Enchanted with
Disburden of	Divide between two,	Enclosed with
Discarded from	among three or more,	Encompassed by
Discern between	into parts	Encouraged by
Discharged from	Dizzy with	Encouragement to, in
Disconsolate at	Doit on, upon	Incroach upon, on
Discontented with, at	Domineer over	Encumbered with
Discourage from	Doubt of	Endeared to
Discouragement to	Doubtful of	Endeavour after, when
Discourse on, upon,	Draw from	a noun follows it.
about	Dream of	Endowed with
Discourteous to a per-	Drenched with	Endued with
son, in behaviour	Dubious of	Eudurance of
Discreet in	Due to	Enemy to
Discriminate between	Dull of hearing at	Enfeebled by
Discourage from	work	Engaged with a person
In quest of, with	Dwell in the country,	— in, on a work
In honest in dealing	at a town	— for a time.
In-honourable to	Dwell among persons,	Engraved on
Disinclined to	upon a subject	Engrossed by
Disjoined from	Eager in a pursuit, for	Enhanced by
Desulte to	distinction	Enjoin upon
Deslowlal to	Lager after, or of some-	Enjoined upon
Desmived at	thing	Enlarge (verb, int.)
Desmived from	Farnest in his labours	upon
Disobedient to	I used of	Enlisted in
Despise with	I say of, agree, about	Enlivened by
Despised with a person,	any thing, to give	I nough of
at his conduct	Economical of time	Engaged at
Despoil of an estate	Effective for	I nraputured with
Despoiled to indulgence	I eject from	Enriched by
Despotic of	I lateled with, at	Enthrone in
Despotic with a person	I client from	I nclate to
— for or about some-	Ligible to office, for a	I nspired by
things,	house	Entailed upon
Despotic for, from	I loose from a place with	Entangled in
	a person	Entwined with, upon

Enter upon, into	Expulsion from	Fondness for
Intertained with	Expunge from	Foreign to
Entitle to	Extort from	Forgetful of
Entrance into	Extract from	Formidable to
I'm eloped in	Extravagant in	Forsify with
Envious of	Extricate from	Founded upon, on, but
Epidemic on a people,	Exult in, over	when the superstruc-
in a place	Fade from	ture may be con-
Equal to, with.	Flag of	ceived as in some
Equi-distant from	Faul'd in his assurs, of	measure sunk within
Equipped in, for	obtaining a thing	anything that sup-
Equivalent to	Faint with	ports it, we use in,
Equivalent in.	Faithless to	as, "The system is
Erase from	Fall under, from, upon,	founded in truth"
Err in	among	
Escape from	Familiar, Familiarized	Caught with
Response to	to, with, an object is	Free from
Essential to	familiarized or fami-	Reight with
Established in the mind,	liar to us, but we are	Fret at
on a rock.	familiar with it and	Wrendly to
I seemed for	with persons	Frighten with
Estimated at	Famous for.	Frrown at, on
Estrange from	Imascinated with, by	Fragile in his habits
Evise in	Fatal to	Fruitful in
Even with.	Fatigued with	Fruitless of
Evident to	Favourable to	Fugitive from
Exact (verb) from,	Favoured with	Full of
(adj.) in.	Fawn upon, on	Funious in.
Exasperated at, against	Fearful of	Furnished with
Excel in	Feed upon, on, with	Gain'd by
Except from	Fertile in expedients	Gallant in action
Exception to a rule or	Fervent in	— to ladies.
statement	Fickle in.	Gape at
Excited by	Fight with, against, for	Garnish with
Included from	with	Gaudy in dress
Inclusive of.	Fill with, up	Gaze at, on, upon
Exculpate from	Fire at an object, fired	Get by
Excuse (verb) from,	with the wish	Gibe at
(noun) for	Firm in purpose, to a	Gisted with
I exempt from	person	Gird on
Exhausted with.	Fit it for	Give occasion to persons
Exonerate from	Fix upon a place, in the	for remarking
Expatriate on.	mind	Glad of, at
I expect from	Fixed in his purpose	Glance at an object
Expelled from a place,	Flee from one place to	— over a page
by a person or thing	another	Glare at
Expensive in his habits	Flinch from	Glide along
Expert in, as, "Ex-	Flippant in	Glitter with
pert in surgery;" but	Flirt with	Glory in
at, before an active	Float upon	Glow with
participle as, "Ex-	Fluent in speech	Glut with
pert at discerning	Flushed with victory	Go beyond
truth from falsehood"	Fly above, beyond, from	Good for
Exposed to	I oam with, at	Gorge with
I expostulated with	Foiled in his attempts	Graced with
Expressed with clear-	Followed by, for	Gracious to
ness	Fomented by	Graft in
Expressive of	Fond of	Grant to
		Grapple with

Grasp at	Ignorant of	Inconsolable for
Grateful to a person, for any favour	Illiberal in remarks, to a person	Inconstant to
Greedy after, of	Illustrated by	Incontrollable in
Grieve at, for	Illustrious for	Inconvenient to
Grope for	Imbibe from	Incorporate into, when active, incorporate with, when neuter or passive, as, "The Romans incorporated conquered countries into their own government," "Copper was incorporated with silver"
Grounded in truth, on a rock	Imbittered against a person	
Grovel to a superior, in a thing	— by the prospect	
Growl at	— at the recollection	
Grumble at	Imbued with	Incrust with
Guarantee for	Immerged into	Inculcate on, upon
Guard against a person — from injury	Immersed into	Incumbent upon
Guide for conduct, to a place.	Immigrate into	Incumbered with
Guilty of	Immured in	Indebted to
L 70 a — Habituate to	Impaired by	Indecent in
Haggle with	Impart to	Indefatigable in
Hanker after	Impartial in his decisions	Independent of.
Happen in, at, to, by, as, Happened in a place, at any time, to a person, by chance.	Impatient of	Indicative of
Hasty in	Impelled by	Indifferent to
Hateful to	Impend over	Indignant at
Healed of	Imperative upon, in	Indispensable to
Hear from, of, by	Imperfect in	Indisposed toward
Hearty in	Imperious to persons, in conduct.	Indoctrinate with
Heedful of	Impertinent to	Indolent in
Heedless of consequences	Implant in	Induct into
Held in, at, by, as, "He was held in honour," "The meeting was held at a place, by the conspirators"	Implicated in, by	Indulge with, when a thing is not habitual, but in when habitual, as, "He indulged himself with a glass of wine," "He indulges himself in sloth"
Hesitate at	Impregnated with	Indulgent to
Hedo from	Impressed (active) upon, (passive) with	Inebriate with
Hinder from	Imprint on	Ineffectual for
Hinge upon	Improved by	Inefficient for
Hunt at	Impute to	Inexpert in
Hold good in a case	Inaccessible to	Infamous for
Hold of, as, "He took hold of you"	Inadequate to	Insatuated with
Honoured with	Inapplicable to	Insect with
Hope for	Inaptitude for	Infectious to
Hopeful of	Incapable of	Infer from.
Hospitable to	Incapacity for	Inferior to
Hostile to	Incensed against, at a person	Infest with
Hover over	— on account of by his conduct.	Insirm in.
Humane in conduct.	Incentive to	Inflamed with
Hurl at	Incidental to	Inflated with
Hurtful to	Incited to action, by a person	Inflexible in
Hush up (adv)	Incline to	Inflict on
Hypocritical in	Inclose in.	Influence over, with, on, in, as, "The captain had no influence with or over his men,"
Idle at work.	Include in	
	Incommensurate with	
	Incommode with	
	Incompatible with	
	Incompetent to for	
	Inconsistent with	

"Arguments had no influence on the jury, in the matter."	Intermarry with	Known to, for, by
Inform of, about, concerning, against	Intermingle with	Labour at work, for wages
Infringe on	Intermix with	Lack of
Infuriate with	Interpose between	Laden with
Infuse into	Intersect with	Lame of
Ingenious in	Intersperse among	Land at
Ingenuous in	Intervene between	Languish for
Inherent in	Interweave with	Laugh at a man for his folly
Inimical to	Intimate with	Lavish of
Initiate into a place of reception, in an art or science.	Intimidate by, with	Lax in
Initiation into	Intolerable to	Lazy at work
Injured by	Intoxicate with	Lean on, against, (incline) to
Injurious to	Intrench upon	Leavened with
Innocent of	Intrigue with	Leisure for
Innocuous to	Introduce into, to	Lement to, towards
Inoculate with.	Intrude upon a person into an enclosed place, upon anything not enclosed	Level (adj) with (verb) at
Inordinate in.	Intrust to	Liable to, for
Inquire of a person, concerning a matter or person, for something, into the truth	Inundate with	Libel on
Inroad into	Inured to	Liberal to
Insatiable in	Invaluable for.	Liberate from
Inscribe with	Invective against	Light upon
Insensible to	Inveigh against	Liken to
Inseparable from	Inveigle into	Limited in income, to a certain mode by circumstances
Inserted in	Invested with, in	Listen to, for
Insinuate into	Inveterate against a person, in habits	Live in, at, upon, on, with, among, by, as, "Live in a house, at a place, upon vegetables, with his friends, among the mountains, by labour"
Insipid in	Invisible to	Lorded with
Insist upon	Invited to	Long for, after
Insolent to	Involve in	I look on, upon, at a present object for an absent one, after a distant one, above the earth, beyond him
Inspection (prying examination) into, (superintendence) over	Irrelevant to	Lord of an estate, &c
Inspire with	Irrespective of	When lord signifies to domineer, it is sometimes followed by over, as, "He lorded over them"
Instil into	Irresponsible to, for	Made of clay, for use, by a person
Instruct in	Irreverent to	Maimed in limbs, for life, by accident
Instructive to	Irritated against a person, by his conduct.	Make much of
Instrumental in	Irruption into a place, by an enemy	Malice against.
Insubordinate to	Jalous of	Manifest to many, by several proofs.
Insufficient for	Jeopardy for, by	
Insult over, to	Jest at	
Insuperable to	Join with, to	
Insupportable to	Jov in	
Insusceptible of.	Judge of	
Intangible to	Judicious in	
Intelligible to	Justification of	
Intent upon, on.	Keen in	
Intercourse with, between.	Keep within	
Interested in	Kick at	
Interfere with	Kind to	
Interleaved with.	Kindle at	
	Kneel to	
	Knock at a door, for something	
	Know something of a person	

Manly in	Obstinate in	Penitent for
Mark with	Obstructive to	Penurious in his habits
Marry to him, for his nches	Obtrude upon, on	Perceptible to, by
Martyr for a cause, to a disease.	Occupied by persons, with things, in busi- ness	Perfect in
Marvel at	Occur to	Perish by, with.
Masculine in	Odious to	Pernicious to
Maternal to	Offend (neut) against	Perplexed at
Meddle with	the law	Persevere in
Meditate between	Offended (pass) at a	Persist in
Meditate upon	thing, by a person	Pert to
Meet (verb) with, (adj)) for	Officiate for	Pertain to
Memorable for	Officious in	Pestered with
Menace with	Offensive to	Petrified with
Merciful to	Offer to	Pierce through, with
Merge into	Ooze out	Pine at, for
Metamorphosed into	Operate upon, on, a- gainst	Piqued at
Methodical in	Opposed to a man, in a cause	Pitch upon, against
Militate against	Opposite to	Plagued with
Mindful of	Oppressed by	Planted with (sirs) by a person
Mingle in,	Originate with a person, in a thing	Play at a game, on an instrument, with a person
Miserable in	Originated in	Pleasant to the taste
Mistrustful of	Outrageous in	Pleased with, at
Mistrustless of	Overcharged with	Plunder of
Mitigation of	Overjoyed with, at	Plunge into
Mix with, among	Overpowered with	Polite in manners, to wards others
Moved at, with, by	Overspread with	Ponder over
Muddled in	Overwhelmed with	Poor in
Murmur at, against	Palatable to	Popular, (a favorite) with men, for a thing
Muse over	Palpitate with	Possessed of
Muzzle with	Pant for	Power over
Natural to	Parallel to	Praised for, by
Necessary for	Paralyzed by	Pray for anything, to the Deity
Necessity for a thing, the necessity of the case	Paramount to	Preceded by
Need of	Parley with	Precedence in position over another
Needful for	Parody on, upon	Precious to
Neglectful of	Part with	Precipitate (adj) in, (verb) into
Negligent in	Partake of	Precise in
Nibble at	Partiality to, for	Preclude from
Nod to	Participate in, with, of	Predilection for
Nonconforming to	Particular on a point, in a thing	Predominance over
Notable for	Pass between	Pre-eminent for a thing above others
Notorious for, in	Passed over	Prefaced with
Nourish with	Passion for	Prefer to, over, above
Nutritious for	Patient in action, under difficulties	Preferable to
Obedient to	Pause on, at	Preference to, over
Object to, against	Paved with	Prefix to
Obligatory on	Peach at	Pregnant with
Obliged to, for	Peculiar to	Prejudice against
Oblivious of	Peep at	We can also say, "He
Obnoxious to	Pendent(hanging) from	
Obsequious to	Penetrate into	
Observance of		
Obstacle to		

spoke to the prejudice of that man"	Punctilious in	Relation between, to with
Prejudicial to	Punish for, by, with	Relative to
Preliminary to	Pursuance of	Release from
Prepare against, for	Pursuant to	Relevant to
Prepossessed in his favour	Push beyond	Reliance on
Prescribe to a man for his good	Put up with	Relieve from distress, by a person
Preserve from	Puzzle with, at	Relish for
Preside over	Quaked with fear, at the sight	Reluctant to
Press upon	Qualified for	Rely upon, on
Pretend to	Quarrel (verb) with, (noun) between.	Remain in, at, (to be left) over
Pretend for	Quarter on	Remarkable for
Presume on	Questioned on, upon	Remedy for
Prevail (to persuade) with, on, upon, (to overcome) over, against	Quick in perception, at work	Remind of
Prevent from	Quote from	Remiss in
Previous to	Rack with	Remit to
Prey upon, on	Rage at	Remonstrate with
Pride in	Rail at, against, a person on a subject	Remorse for
Privy to	Rip at a door, on the shoulder	Remote from
Proceed with	Rate at	Remove from one place to another, by an agent, in a vehicle
Prodigal of	Rave at	Repent of
Productive of	Ready for	Repine at
Proficient in	Recede from	Replenished with
Profit by	Receptacle for	Replete with
Profitable to	Reckless of	Reply to
Profound in	Reckon on, upon	Repose in a person, on a sofa
Profuse of	Reclaim from	Reprehensible for
Progress in	Recline on, against	Reproached for, with
Projecting from	Recoil (re-act) upon, (shrink) from	Repugnance to
Prompt (adj) in deciding	Reconcile (to make to like again) to, (to make any thing consistent) with	Repulse from
Prompted by	Recover from	Reputable for
Prone to	Recur to	Request to make of a man for any thing
Pronounce against a person, on a thing	Redeem from	Require of
Proof of	Redolent of	Requisite for
Proper for	Reduce (subdue) under, (in other cases) to, by, as, "Reduced to poverty, by extravagance"	Rescue from
Propitious to	Reference to	Resemblance to, between
Proportionable to	Referring to	Reside in
Protect others from, ourselves against	Reflect upon, on	Resign to
Protest against	Restrain from	Resolute in
Proud of	Refresh with, by	Resolve on, upon
Provide for persons, against casualties.	Refuse to	Resort to
Provided with means, for the occasion	Regard for	Resound with
Provident of	Regardful of	Respect for
I provoked at a thing, by a person	Regardless of	Respectful towards
Proximity to	Rejoice at	Respite from
Prudent in	Relapse into,	Resplendent with
Pry into		Responded to
Puffed up with		Responsible for a thing — to a person
		Rest in, at, (to depend) on, upon

Restore to	Sedulous in	Sneer at
Restrain from, by	Seized upon, with, by	Soar above
Restricted to, within	Selected from	Soiled with
Result from	Send to, for	Solicitous of
Retained in his station, with difficulty	Sensible of	Soothe with
Retentive of	Sensitive to	Sorrowful for
Retire from, into, be- yond	Separate from	Sorry for.
Retreat from	Sequel to	Sound in
Retrench from	Serious in	Sparing of
Revel in	Serviceable to	Sparkle with
Revert to	Settled in	Specific for, against
Revolt from	Sever from	Speckle with
Revolve in my mind, the earth revolves on its axis	Severe in his remarks, against a person	Speculate upon
Rich in	Shake with	Spite (noun) against
Rid of	Share (verb) with, (noun) of	Spleen against
Rise above	Shelter from	Spoil (to pillage) of
Rival in	Shield (verb) from, (noun) to	Sport with
Rivet in	Shine upon	Spotted with
Rob of	Shiver with	Spread with
Rooted in	Shoot at	Sprinkled with
Rouse from	Short of	Spurn at
Rude in	Shrewd in	Stained with
Ruffled (agitated) at	Shrink from	Stamped upon, with
Rule over	Shrouded in	Stare at
Ruminant on	Shudder at	Start for a place, from another, at some- thing sudden
Run against a post, for a prize, over a person, into a house, to a place, along a road	Sick of	Startled by
Rush against, upon, into	Sickened at	Steadfast in
L. 70 b —Screed to	Side with	Steady in conduct, to business
Safe in, from	Sigh for	Stick to
Sail for, over, to	Significant of	Stiffened with
Sanguine in, of	Similar to	Stifled with
Satiated with	Sin against	Stir up
Satisfactory to	Sincere in	Stocked with
Satisfied with	Sink into, beneath, under	Stored with
Saturate with	Sit on, upon	Storm at
Snared by a person, from danger	Situated on a hill, in a valley.	Strain out
Scarce of	Skilful (when a noun follows) in, (when an active participle follows) at or in, as, "Skilful in contriv- ance," "Skilful at contriving"	Streaked with
Scorn at	Slave to	Strengthened with
Scorn for	Ablothful in	Stretch towards an ob- ject, beyond one's strength
Scowled at	Slow in, of speech, at work	Strewed with.
Scramble for	Slur over	Strip (robbed) of, (lay bare) off
Screem from	Smile upon, on, at	Strive against, for
Search for	Smitten with, by	Strong in
Seclude from	Smother with	Struck with, by on
Seclude from	Snap at	Struggle against, with, for, in
Second to none in real	Snarl at	Studied with
Secure a thing from a person	Snatch at, from,	Studious at his books, of antiquity
Secure from		Studious to please
Deliver from		Staggered with.

Stunned with, by	a thing, means only a capacity for enjoyment	Triumph over
Subject to		Troubled with
Subjoin to		Troublesome to
Submerge under	Tawdry in dress	True to his word
Submit to	Tax with, for, as, "This salutation cannot be taxed with flattery,"	Trust in
Subordinate to	"Neither could he tax Milton for his choice of a supernatural argument"	Tug at
Subscribe to		Twist with
Subsequent to		Twitted by a person, for a fault
Subservient to		Tyrannize over
Subsist upon	Tear from	Umbrage at
Substitute for	Tease with	Unaccustomed to
Subtract from	Teem with	Unacquainted with
Subversive of	Temperate in	Unalterable in
Succeed to, by, in	Tempt with	Unaware of
Succoured with	Tenacious of	Unbearable in conduct, to a person
Succumb to	Tend to	Unbecoming to
Suffer for	Terrible to	Uncalled for
Sufficient for	Thankful to him, for	Uncouth in
Suffocated with	fav ours	Understanding between
Suffused with	Think of, on	Uneasy about
Suggest to	Thirst for, after	Unequal to
Suit to, with	Threaten with	Unfit for
Suitable to, for	Thrifty of time	Unheard of
Superscription over	Throw at, on	Unheeded by
Supplement to	Thunder at	Unison with, to
Supplicate for	Tickled with	Unite (in an active sense) with, (in a passive sense) to, as, "The Roman jurisprudence having closely united itself with the system of monarchy," "Be you not united to their assembly"
Supplied with, by	Tidv in	Unmindful of
Supported by.	Tinged with.	Unruly to
Supremacy over	Tipped with	Unstable in
Sure of	Tirade against	Upbraided with
Surety for	Tired with, of	Urge upon
Surfeited with,	Titter with, at	Useful to a person, for anything
Surprised at, by	Tolerant to	Vain of
Surrender to	Topped with	Valiant in
Surrounded by, with, on	Tormented with, by	Valuable for
Susceptible of	Torn by	Value upon, on, at
Suspended to	Tortured with	Vanish from
Suspicious of	Touch (arrive) at, (to feel) with	Variance with
Swarm with	Trade with	Varnish with
Sway over	Trained to, by	Veil with
Swear at	Trammelled with	Venerable for
Swerve from	Trample upon	Vested in a person, for a purpose
Sympathize with	Transfer to	Vexed at for
Sympathy for	Transmit to	Victim to
Synonymous to, with	Transported with joy, to a foreign place	Victorious over.
Tact in,	Travel from one place to another	
Tainted with	Tread upon	
Take upon, from	Treat on a subject, a person with lenity	
Taken up with	Treatise on	
Talk of, about.	Trench upon	
Tally with	Trespass on	
Tamper with	Trifle with.	
Tap at the door, on the shoulder		
Tarnished by		
Taste of, for Taste of a thing, means actual enjoyment, Taste for		

Violent with	Weary of a task, in	Worry with
Violation of	well-doing	Worthy of
Violent against	Wedded to	Wound with
Void of	Weep at, for	Wrangle with
Vote for	Well off, ill off (see 417)	Wrench from
Writ upon, on a person,	Wink at	Wrest from
at a house, for a parcel	Wish for	Wrestle with
Want of	Withdraw from	Wring from
Ward off danger	Withhold from	Yield to
Warn a person of,	Witness of	Zeal for
against	Wonder at	Zealous of
Wary of	Work at, for	Zest for

a In the foregoing List, those prepositions which are of the most frequent use, we placed the *first* after the word, and those which are less frequent, the second, and so on. In all difficult cases, examples are given by way of illustration.

c Several of these words take other prepositions after them to express different significations, thus, Fall *in* signifies to concur, fall *out*, to happen, fall *upon*, to attack. In examples of this kind, the sense alone must determine which preposition must be employed.

d *By*, generally refers to the primary agent or person,—*with*, to the secondary agent, instrument, or accompanying cause, thus, "Goliath was killed *by* David *with* a stone." Here David was the cause, and stone the instrument. "He walks *with* a staff *by* moonlight."

e Prepositions must never be annexed to those words which do not properly limit them, thus, "These laws distress *upon* the people," should be, "These laws distress *the* people."

A B In hearing the foregoing List, the teacher should mention each word, and require the pupil to give the proper preposition.

L 70. c.—130 a *To* is used after a verb of motion, before the names of places, as, "He went *to* Bristol."

Into also follows verbs of motion, as, "I go *into* the house."

b *In* is used after a verb of *rest* before the names of countries, cities, streets, as, "He lives *in* France," "in London," "in Rockingham Street," "I am *in* my room."

c *At* is used after the verbs *to touch*, *arrive*, *land*, from foreign countries, as, "We touched, arrived, landed, *at* Portsmouth."

But we say *on* shore, and when the places are in the same country we say *in*, as, "We left York and arrived *in* London."

At is also used before the names of villages, single houses, towns, and *foreign* cities, as, "He resides *at* Headingley;" "at Harewood House," "at No 8, Rockingham Street," "at Leeds," "at Paris."

d *Between* is applied to two things, as, "Between the two" —*among* and *amidst*, to more than two, as, "Among the three."

431 Prepositions must not be used as adverbs, thus, "They went *before* us," is sometimes improperly used for, "They went *before we went*."

"They went *before* us," implies, in *front* of us, "They went before we went," implying *priority* of time.

RULE 19 CONJUNCTIONS

LESSONS 71, 72.—Exercises 71, 72.—Page 88.

L. 71.—432 *a* Co-ordinative Conjunctions connect in the same *mood* and *tense*, two or more *verbs* having the same relation to the sentence with respect to *time* and *circumstance*, as, “He spoke and wrote accurately”

b Co-ordinative Conjunctions also connect in the same *case*, two or more *nouns* and *pronouns* which are *similarly circumstanced*, as, “He and I were present” “Between you and me” “He wrote to him and me”

c Clauses not having the same relation to the sentence must not be connected by co-ordinative conjunctions, thus, “I say no more, and believe me yours,” is incorrect, for, *say* is the *Indic Present*, and *believe* in the *Imper Mood* We must, therefore, cancel *and*, and make the clauses separate sentences

d Besides nouns, pronouns and verbs, conjunctions connect adverbs and adjectives, as, “We are *beautifully* and *wonderfully* formed.” “He is *wise* and *virtuous*” As frequently unites words that are in *apposition*, as, “He offered himself *as* umpire”

433 *a* Care must be taken not only to use appropriate conjunctions, but to preserve the *construction* which the relation between the clauses requires, thus, “It is impossible for those who were once enlightened, *if they fall away*, to renew them again unto repentance,” is incorrect, it should be, “It is impossible *that they should be received again to repentance who*, when once enlightened, *have fallen away*”

b *Addition*, under its various modifications, is expressed by *and*, *both*, also The word *and* denotes simply *addition*, as, “Thomas and John” To *prepare* the mind, as it were, for the introduction of a second subject, it is usual to prefix the word *both* to the first subject, thus, “Both Thomas and John”—*Both*, in this and similar instances, may be regarded as a Conjunction (See 321 *c*)

c *Separation*, *negation*, and *opposition*, *diversity*, *condition*, and *doubt*, are denoted by *either*, *or*, *neither*, *nor* *whether*, *but*, *although*, *though*, *yet*, *nevertheless*, *notwithstanding*, *lest* The simple *disjunction* may be expressed by one word, *or*, “Thomas or John,” that is, *one* of them, but not *both* The introduction of the word *either* before the first subject *prepares* the mind for an *exception* or *separation*, as, “Either Thomas or John” In a similar manner the word *neither* prepares the mind for a *negation*, as, “Neither Thomas nor John”

d The *cause* is denoted by—*Because*, *for*, *since* *g* *Condition* by—*Except*, *if*, *unless*, *provided*

e *Purpose* is denoted by—*In order that* *h* *Inference* by—*Then*, *therefore*, *whence*

f *Comparison* is expressed by—*Than*. *i* *Equality* by—*As*, *as well as*, *so*

434 *a* Two words of the same part of speech, when either *addition* or *separation* is intended, generally require a conjunction between them, as, “Time and Tide,” “John or Joseph,” “To be good and virtuous”

b Three or more words of the same part of speech require a conjunction before the *last*, as, “Honour, hope, and goodness”

In a *disjunctive* sentence, the words *either*, *neither*, are generally placed before the first word, and *or*, *nor*, before the last, "Neither truth, honour, nor discretion was exhibited"

c When *emphasis* is intended, the conjunction is repeated before each, as, "Truth, and honour, and ability, have been sacrificed."

435 a Two conjunctions should not be employed in the same clause when *one* is sufficient, thus, "He is so careful (as) that you may depend upon him" Cancel as—Similarly, "But (and) if that evil servant say," should be, "But if that evil servant," &c—Also, in connecting several clauses, the recurrence of the same conjunction should be avoided as much as possible.

b Two conjunctions, however, are allowable, when one of them serves to connect the *sentence* with what precedes, and the other to connect one clause in the sentence with another clause, as, "I go to prepare a place for you And if I go and prepare a place for you, I will come again" *And*, and connects the sentences, *if*, the clauses

c Also in *constructing* clauses, two *conjunctive modes* should be avoided, when the latter might be expressed by a *conditional* form, thus, "If he had been more studious, he had been more successful," should be, "he would have been more successful" (See 676.)

436 a When the verbs are in *different moods* and tenses, the *Nominative* (as stated in 401) is generally repeated, when the verbs are connected by a *copulative* conjunction, as, "I know it, and I can prove it"—But the *nominative* is always repeated, when the verbs are separated by a *disjunctive* conjunction, or when the sentence is *interrogative* or *emphatic*, as, "He continues his studies, though he has met with many difficulties," "Do you say so, and can you prove it?" "He has formed us, and He will preserve us" (See 401.)

b Also, in a transition from the *affirmative* to the *negative* form, or from the *negative* to the *affirmative*, the *nominative* is generally *repeated*, as, "He is happy, though he is not rich," "He is not happy, though he is rich"

437 a After verbs of *doubting*, *fearing*, and *denying*, the word *that* is preferable to *lest* or *but that*, as, "You do not doubt that he is honest," that is, "You do not doubt that thing, namely, he is honest, or, his honesty"

b "They feared that they would not return," is much better than, "They feared lest they would not return" To say, "I doubt not but that he will fulfil his promise," implies, that I doubt nothing except one thing, namely, that he will fulfil his promise, yet this is the very thing not doubted Remove the *but*, and the sense is correctly conveyed—*But* after a *negative* clause is equivalent to *that not*, as, "It cannot be but Nature will have some director," that is, "It cannot be—that Nature will not have some director" (See 423 e) "There is no question but the king will reform abuses"—*But* is sometimes used for *only*, as, "Born but to die, born only to die" "And now abide faith, hope, charity, these three, but (yet, only) the greatest of these is charity"

438 a Conjunctions must neither be improperly omitted, nor indiscriminately used the one for the other

b In *Saxon* or *familiar* dialect, *that* is frequently omitted, as, "I told him I should come" But, in the *Latinized* or more formal expression, *that* is rarely omitted, as, "I informed him that I intended to come"—*If* must not be used for *whether*, thus, "See if it rains," should be, "See whether it rains or not"—*As* connected with the *adjective* *such*, is used as an *adjective*, as, "Let such a give advice be upright" (See 231)—*As* and *because* must not be unnecessarily introduced, thus, "The books were to have been sold as on this day," cancel

at — *And* must not be employed for *or* after the word *without*, thus, "The house was built *without* brick *and* stone," should be, "*without* brick *or* stone" To say, "built *without* brick *and* stone," implies, that though *both* these materials might not have been used, yet *one* of them might, but to say, "*without* brick *or* stone," excludes both

c. The word *or* is used sometimes to point out a difference between *things*, at other times only between *names* for the *same* thing. When the first noun is preceded by *either*, a difference between the *things* is indicated. When *either* is not inserted, the same difference may be pointed out by a repetition of the *article*, or of the *article* and *preposition* before each noun, but when several terms refer to the *same thing*, the *article* and *preposition* are not repeated, only the conjunction *or* being inserted before the last. Thus, "That figure is a sphere, *or* a globe, *or* a ball," is incorrect, it should be, "is a sphere, globe, *or* ball," because they are not different things, but different *terms* for the *same* thing. The expression, "He put the money *in a bag, or in a box*," or, "*in a bag or a box*," implies *two* distinct things, a *bag* and a *box* — The sentence, "The king, whose character was not sufficiently *vigorous nor decisive*, assented to the measure," is not quite correct. If the word *desire* is used as merely explanatory of the word *vigorous*, or as synonymous with it, then we ought to say, "*vigorous or decisive*," but if the two terms are intended to designate *two distinct* things, we should use *nor* and its corresponding conjunction *neither*, thus, "The king, whose character was *neither* sufficiently *vigorous nor decisive*"

d. *Except* (the prep.) is used before a *noun* or *pronoun*, *unless* (the conj.) before a *verb*, as, "None were present *except* John" "He will be rejected *unless* he be diligent"

e. *Except* is preferable to the phrases *other than* and *all but*, thus, instead of saying, "He allowed no *other* application *than* by letter," it would be better to say, "He allowed no application *except* by letter," "They were diligent *all but* Thomas," should be, "*except* Thomas"

f. The word *without* must not be employed for *unless*, thus, "Without the study, he cannot succeed," should be, "*Unless* he study," &c

ILL. 72 — 439 Some 1 Adjectives, 2 Adverbs, and 3 Conjunctions, require to be followed by words *corresponding* with them in sense

1 ADJECTIVES —

Other, having an adjective prefixed, requires *than*, as,

"Were it *any other than* he, I would consent"

All comparatives require *than*, as,

"He is *greater than* I"

Former—*latter*, *This*—*that*, as,

"Virtue and vice are opposite to each other, the *former* ennobles the mind, the *latter* debases it," or, "This debases the mind, *that* ennobles it"

Same—*as*, expressing *similarity*, as,

"Your paper is of the *same kind as* mine"

The one—*the other*, as,
Little, and the words *no*, *nothing*, and other *negatives*, require *except*, as,

"The *one* is good, the *other* bad"

"He has *little* of the scholar *except* the name."

Such—*as*, expressing *similarity*, as,

"These pens are *such as* yours."

Such—*as*, preceding an infinitive, when *consequence* is implied, as,

"The pain was *such as* to produce death"

Such—*that*, preceding the *other moods*, when *consequence* is denoted, as,

"His diligence was *such that* his friends were confident of his success"

2 ADVERBS —

As requires <i>as</i> , expressing <i>equality</i> , as,	" He is <i>as good as she</i> "
As—so, expressing <i>likeness</i> , thus,	" As the stars, so shall thy seed be "
As—so, applied to <i>verbs</i> , and expressing a <i>comparison</i> , thus,	" As he excels in virtue, so he rises in estimation "
As, signifying <i>when</i> , <i>while</i> , or <i>because</i> , is generally used without <i>so</i> , thus,	" As I came home, I met a friend "
So requires <i>as</i> , expressing <i>comparison</i> , as,	" I viewed in my mind, so far as I was able the beginning and progress of a rising world " " So soon as he began to speak, he inquired."
So after a negative requires <i>as</i> , as,	" He is not <i>so rich as he appears</i> "
So—as preceding an <i>infinitive</i> , and expressing a <i>consequence</i> , as,	" He studied logic <i>so attentively, as to be able to reason correctly</i> "
So—that, preceding the other moods, and expressing a <i>consequence</i> , as,	" He studied logic <i>so attentively, that he was able to reason correctly</i> "
So—so, expressing <i>similarity</i> as,	" So we preached, and <i>so ye believed</i> "
Rather—than, as,	" He would consent, <i>rather than suffer</i> "
Not only, not merely—but also, as,	" He was <i>not only prudent, but he was also industrious</i> "
At one time—at another time, are sometimes elegantly expressed by <i>now—now</i> , as,	" Like leaves on trees, the race of man is found, Now green in youth, now withering on the ground "
Here—there, as,	" Here plenty, there want "
In one place—in another place, as,	" In one place misery, in another happiness "
Where—there as,	" Where idleness is, there is want "
When—then, as,	" When he strives, then he will succeed "
Neither—nor, as,	" Neither calumniate, nor encourage those who do "
Scarcely—when, as,	" Scarcely had he commenced, when he was interrupted "

3 CONJUNCTIONS —

Both requires <i>and</i> , as, (231 c)	" Both he and she were present."
Though or although—yet, nevertheless, as,	" Though deep yet clear, though gentle, yet not dull "
Whether—or, as,	" Whether in health or in sickness "
Either—or, as	" Either you or I must go "
Neither—nor as, .	" Neither you nor I am able to do it "
If, in reasoning, is followed by <i>then</i> , as,	" If this point is established, then it naturally follows, &c
Because—therefore, as, .	" Because he has proved the victor, he ought therefore to be rewarded "

440. a Conjunctions that do *not correspond* should not be connected with the *same* noun or pronoun, as the meaning of the sentence is thus rendered imperfect "Will it be believed that the four Gospels are *as old*, or even *older*, *than* tradition?" should be, "*older than* tradition, or even *as old*?"

b "The relations are *so* uncertain, *as that* they require a great deal of examination," should be, "*that* they require a great deal of examination," because a *consequence* is denoted"—"There was no man *so* sanguine *who* did not apprehend some ill consequences," ought to be, "*as not to apprehend*,"—we may also say, "There *was* no man, how *sanguine* *soever*, or however *sanguine*, *who* did not apprehend"—"We should sufficiently weigh the objects of our hope, whether they are *such as* we may reasonably expect from them what they propose," should be, "*such that* we may reasonably expect"

c THE FOLLOWING ARE VIOLATIONS OF SINGLE CONJUNCTIONS—"The duke had not behaved with that loyalty *as* he ought to have done," should be, "*with which* he ought to have behaved" "In the order *as* they lie in his preface," should be, "In the order *in which* they lie," &c "His donation was the more acceptable, *that* it was given without solicitation," should be, "*because* or *as* it was given without solicitation" "He had too much grace and wit *than* to be a member of that club," *than* is superfluous, it should be, "He had too much grace and wit to be a member of that club"

441 *Neither*—*nor*, and *either*—*or*, should be placed near the words to which they refer, as, "*Neither he nor* his friend was present," "*It neither improves* the understanding *nor* delights the imagination"

442 *Than* and *as* do not govern any case, but have the same case after them as they have before them, thus, "You are wiser *than* I (am)," "He is as good *as* she (is)," "I like John better *than* (I like) him," "I respect John more *than* he (respects John)," "The nations not so blessed *as thou* (art)," "One greater *than* he has spoken"—By supplying the verb, all ambiguity will be avoided

Than whom is an error, an imitation of Milton and of the Latin idiom (See 362 f)

INTERJECTIONS

For the government of Interjections, see 229, & Rule 9, 373

RULE 20 ELLIPSIS

LESSON 73. a.—Exercise 73. a.—Page 90

443 a As a general rule, convey your ideas in as few words as possible, provided your meaning is rendered *full* and *distinct*. The omission of unnecessary words is usually called *Ellipsis*. Thus, instead of saying, "Reading *makes* a knowing man, study *makes* a judicious man, and conversation *makes* a polished man," we may avoid repeating the word *makes*, and say, "Reading *makes* a knowing man, study, a judicious man, and conversation, a polished man"

b An ellipsis is not allowable, when the employment of it would occasion obscurity, weaken the force of the sentence, or render it ungrammatical, thus, "We are apt to love who love us," should be, "We are apt to love *them* who love us"

444 ILLUSTRATION — In almost all sentences, and particularly in compound sentences, an ellipsis of some of the parts of speech frequently occurs, as may be seen from the following examples —

a Of the Article "The sun and moon," here, the repetition of the article is unnecessary. But the following sentence, being intended to be emphatical, requires the article to be repeated, as, "Not only *the* year, but *the* day and *the* hour." The article is also generally repeated when one word begins with a consonant, and the other with a vowel, as, "A garden and *an* orchard."

b Of the Noun "One sun by day, by night ten thousand shine," here, the repetition of the word *sun* is unnecessary. In emphatical sentences, the noun, as well as the other parts of speech, must be repeated. Nouns, connected with adjectives of dimension or measure, have generally some words understood, as "A wall seven feet high," that is, "A wall *which is* seven feet high."

c Of the Adjective "A little man and woman," that is, "A little man and a little woman." In expressions of this kind, the adjective must have exactly the same signification, and be quite as proper when joined to the latter substantive as to the former, otherwise, the ellipsis should not be used — The same adjective should not be applied to two nouns of different numbers, thus, "A magnificent house and gardens," would be better, if written, "A magnificent house and fine gardens" (See 357 *b*)

d Of the Pronoun "In the posture I lay," here, the pronoun is improperly omitted, it should be, "In the posture in which I lay." "We speak *that* we do know," ought to be, "We speak *that which* we do know," or, "what we know."

e Of the Verb "She was young, beautiful, and good," that is, "She *was* young, *was* beautiful, and *was* good." If we wish to point out one property above the rest, that property must be placed *the last*, and the ellipsis supplied, as, "She is young and beautiful, and *she is* good."

Do, did, have, had, shall, will, may, might, and the rest of the auxiliaries of the compound tenses, are frequently used alone, to avoid the repetition of the principal verb, as, "I have studied my lesson, but you *have not*," that is, "but you have not studied *it*."

When several different verbs are in the same mood and tense, we sometimes avoid repeating the auxiliary that has been prefixed to the first verb, as, "I *have* seen and *heard* him frequently," that is, "I *have* seen and I *have* heard him frequently." But when anything is to be emphatically expressed, or when opposition is denoted, the auxiliary verb must be repeated, as, "I *have* seen and I *have* heard him *too*."

f Of the Adverb "He spoke and acted prudently," that is, "He spoke prudently, and he acted prudently."

g Of the Preposition "He was banished (*from*) the kingdom"

h. Of the Conjunction

"Tis not enough (*that*) taste, judgment, learning, join,
In all von speak, let truth and candour shine

i Of the Interjection The ellipsis of the interjection takes place, when the nouns refer to the same person or thing, as, "Oh! my brother, my friend!" But, when the nouns refer to different persons or things, the interjection must be repeated, as, "Oh liberty! O! my country!"

j Sometimes a whole *phrase* is omitted, as, "Solomon introduces different speaker, into his book of Ecclesiastes without distinctly naming them, as, the fool, the philosopher, the epicure, and the preacher, which (introduction of different speakers) accounts for the apparent dissonance of sentiments in that book."

The following phrases are also elliptical —

"Wo is me!" that is, "Wo is to me!" "To let blood," that is, "to let out blood."

L. 73. b.—RULE 21 SYNTACTICAL SUMMARY—Ex. 73. b.—P 92

445. a In the *Syntactical Formation* of sentences, regard must be had to the strict observance of the rules of *concord*, *government*, *arrangement*, and *connection* of the words and clauses,—to the uniform and dependent *construction* of each sentence throughout,—and to the *adaptation* of the words to the *ideas intended*, thus, “His accusations were *strength* against him,” should be, “*strong* against him”—“If I can contribute to *your* and my *country's* glory” This sentence is ambiguous, and admits of two modes of correction,—1st. “If I can contribute to *our* country's glory,” or 2ndly “If I can contribute to *you* glory and to that of my country”

For directions on the choice of appropriate words, the student is referred to *Perspicuity*

VIOLATIONS OF THE RULE —1 “The Court of Chancery frequently mitigates and breaks the teeth of the common law,” to *mitigate* the teeth of the common law is evidently improper, the sentence should be, “The Court of Chancery frequently mitigates the common law, and breaks the teeth of it.”

2 “They presently grow into good humour, and good language towards the crown,” we may grow into good *humour*, but we cannot be said to grow into good *language* The sentence should be, “They presently grow into good humour, and begin to use good language towards the crown”

3 “How much soever the reformation of this degenerate age is *almost utterly* to be despaired of, we may yet have a more comfortable prospect of future times” The sentence should be thus constructed, “*Though* the reformation of this degenerate age is *nearly* to be despaired of,” &c

4 “Oh! shut not up my soul with sinners, nor my life with the bloodthirsty, in whose hand is wickedness, and *their* right hand is full of gifts” As the passage introduced by the conjunction *and*, was not intended as a continuation of the principal and independent part of the sentence, but of the dependent part, the relative *whose* should have been used instead of the pronoun *their*, namely “and *whose* right hand is full of gifts”

5 “We have the power of retaining, altering, and compounding those images which we have once received, into all the varieties of picture and vision” It is proper to say, “*altering* and *compounding* those images which we have once received, *into* all the varieties of picture and vision,” but we cannot say “*retaining* them *into* all the varieties” The sentence should be, “We have the power of *retaining* those images which we have once received, and of altering and compounding them *into* all the varieties of picture and vision,” or thus, “We have the power of retaining, altering, and compounding those images which we have once received, and of forming them *into* all the varieties of picture and vision”

6 “Eye hath not seen, nor ear heard, neither have entered into the heart of man, the things which God hath prepared for them that love Him” In this sentence, the same noun is considered both in the nominative and the objective cases It would be better constructed thus—“Eye hath not seen, nor hath ear heard, neither *hath* it entered into the heart of man, to conceive the things,” &c

7 A few additional instances are subjoined —

- a “He is *learning* him geography,” say, “*teaching* him”
- b “He was *prid* the *debt*,” say, “*The debt* was *paid* to him”
- c “He belongs to the *house*,” say, “He *owns* the *house*”
- d “He died from *negligence*,” say, *neglect*
- e “For *ought* I know,” say, *aught*, that is, *anything*
- f “He plunged *down* into the water,” omit *down*
- g “Before I do that I must *first* see him,” omit *first*
- h “I am coming to *pay* a *visit*,” say, “I intend *visiting*,” or “I am going on a *visit*”

416 *Syntactical Parsing Table*

1 <i>Article</i>	State what kind Why inserted or repeated?
2 <i>Noun</i>	State the kind,—Gender, Number, Person, Case Give reasons for each Name Poss Sing and Plur
3 <i>Adjective</i>	State with what noun it agrees, the degree of compar Compare it
4 a <i>Personal Pron</i>	State the Gend Numb Pers and Crse Give reasons for each
b <i>Rel Pron</i> .	Name its Antecedent State the Gend Numb Pers Case. Give reasons for each
5 a <i>Verb</i>	State the kind, Reg or Irreg, Mood, Tense, Numb and Pers Give reasons for each Name Past Tense, Pres. and Past Part
b <i>Participle</i> .	State the kind Name the Pres and Perfect
6 <i>Adverb</i>	State the kind What word does it modify? Its Position
7 <i>Preposition</i>	Name the word which it governs Explain its meaning
8 <i>Conjunction</i>	State the kind Show what moods, tenses, and cases it connects.
9 <i>Interjection</i>	Explain its meaning

For Models and Examples, see Exercises, p 169, &c

PART IV.—PUNCTUATION.

LESSONS 74, 75. a. & b.—Exs. 74, 75. a. & b.—Page 93

L. 74.—447. *a* PUNCTUATION explains the mode of marking a written composition into *sentences*, *clauses*, and *members*, by means of *points* or *stops*, for the purpose of noting the different *pauses* which the sense, and an accurate pronunciation require

b The principal stops are the *Comma* (,), *Semicolon* (,), *Colon* (:), the *Period* or full stop (.), *Note of Interrogation* (?), *Note of Exclamation* (!), and the *Dash* (—)

c The *period* properly denotes a complete round of sentences, the *colon* is a limb of a period, the *semicolon*, a half limb, the *comma*, a small part or clause cut off

d The *comma* represents the shortest pause, the *semicolon*, a pause longer than the comma, the *colon*, longer than the *semicolon*, and the *period*, longer than the *colon*

e The *duration* of the pauses must be left to the taste of the reader or speaker, much depending on the style of the writing and the manner in which it ought to be pronounced, the grave or solemn style requiring much longer pauses than the lively or passionate, in which a rapid enunciation is required—Pauses are sometimes necessary in reading and speaking, where usage does not warrant the insertion of any point.

RULES FOR THE PROPER PUNCTUATION OF A COMPOSITION

The Comma

448 The COMMA separates those parts of a sentence, which, though very closely connected in sense and construction, require a pause between them

449 *a* RULE 1—SIMPLE SENTENCES—A *simple sentence*, when *short*, admits only a period at the end, as, “No state of life is exempt from trouble.”

b But when a simple sentence is *long*, and the subject and predicate consist each of a number of words, a comma must be inserted before the *verb*, as, “A steady and undivided attention to one object, is a sure mark of a superior mind”—Modern Punctuation, however, frequently dispenses with this latter rule

450 *a* RULE 2.—SIMPLE MEMBERS—The *simple members* of a *Compound sentence*, whether successive or involved, are separated by commas, as, “When the graces of novelty are worn off, admiration is succeeded by indifference” “The soldiers, when they heard the report, charged the enemy with vigour.”

b But when the members are closely connected by a conjunctive particle, the comma is unnecessary, as, "Revelation tells us *how we may attain happiness*"

451 *a* Rule 3—**Two TERMS**—*Two words of the same part of speech*, when connected by a conjunction *expressed*, do not admit a comma between them, as, "The *earth and the moon* are planets" "The man of order *catches and arrests* the hours as they *fly*"

b But when the conjunction is *not* expressed, a comma is inserted between the words, as, "Reason, passion, answer one great end" "He is a *plain, honest man*"

c Also, when the two words connected are *emphatically distinguished*, the comma is inserted, as, "Honest, but *indolent*, his course was frequently disturbed"

a An exception to Rule *b* occurs, when two or more adjectives do not express distinct qualities of the noun, but one adjective merely modifies the other, as, "A *dark brown coat*" "A *light yellow-green tint*"

c A comma may also be inserted when the conjunction is *expressed*, if the parts connected are *not short*, as, "Intemperance destroys the strength of our bodies, and the vigour of our minds"

452 *a* Rule 4—**THREE OR MORE TERMS**—*Three or more words of the same part of speech*, with or without a conjunction, require a comma after each of them, except the last, and the last word, if a *noun* (but not if an *adjective*), must also be separated from the verb by a comma, as, "Poetry, music, and *painting*, are fine arts" "David was a brave, wise, and *prudent* prince"

In the former example *painting* admits a comma after it, but *prudent*, being an *adjective*, does not—The following is an additional example to illustrate the Rule "To relieve the indigent, to comfort the afflicted, to protect the innocent, to reward the deserving, are humane and noble employments"

b When words follow each other **IN PAIRS**, there is a comma between each pair, as, "Anarchy and confusion, poverty and distress, desolation and ruin, are the consequences of civil war"

I. 75. a.—453 Rule 5—NOMINATIVE ABSOLUTE, &c—The words used in a *direct address*, the *Nominative absolute*, a short expression (in the manner, either of a quotation or of a command), and the *infinitive mood absolute*, when it is not used as a nominative case, should be separated from the rest of the sentence by *commas*, as, "My son, hear the counsels of thy father"

"I remain, Sir, your obedient servant" "The time of youth being precious, we should devote it to improvement" "Plutarch calls lying, the vice of slaves" "I say, unto all, Watch" "To enjoy pleasure, he sacrificed future ease and reputation"

454 *a* RULE 6.—ADJUNCTS.—*Adjuncts* or *explanatory phrases*, either at the beginning, middle, or end of a simple sentence, are separated from it by commas, as, “*With gratitude, I remember his goodness to me*”

“*I remember, with gratitude, his goodness to me*” “*His talents, formed for great enterprises, could not fail of rendering him conspicuous*”

b Adjectives and Participles, having certain words dependent upon them, are, with their adjuncts, generally separated from the rest of the sentence by commas, as, “*Time hovers o'er, impatient to destroy, and shuts up all the passages of joy*” “*Principles of morality, imprinted on the memory at an early age, are seldom erased from the mind*”

c When the adjectives and participles immediately follow the noun, and are employed in a *restrictive* sense, they must not be separated by a comma, as, “*A man renowned for repartee, will rarely spare his friend*”

d The words *nay, so, hence, again, first, secondly, formerly, now, lastly, in fact, therefore, wherefore, however, besides, indeed*, and all other words and phrases of the same kind, must, when considered of *importance*, and, particularly, at the commencement of a sentence, be separated from the context by a comma, as, “*Besides, our reputation does not depend on the caprice of man, but on our own good actions*” “*If the spring put forth no blossoms, in summer, there will be no beauty, and in autumn, no fruit, so, if youth be trifled away without improvement, riper years may be contemptible, and old age miserable*”

e When, however, these phrases are not considered important, and, particularly, in short sentences, the comma is not inserted, as, “*There is surely a pleasure in acting kindly*” “*Idleness is certainly the mother of all vices*”

f A word or phrase, *emphatically repeated*, is separated by commas, as, “*Turn ye, turn ye, why will ye die?*”

455 *a* RULE 7.—NOUNS IN APPosition.—When the *latter* of two nouns, placed in *apposition*, is accompanied by an *adjunct*, both the noun and the *adjunct* must be separated from the former by a comma, as, “*Paul, the apostle of the Gentiles, was eminent for his zeal and knowledge*”

b But when several words are used as *one compound name*, then a comma is not inserted between them, as, “*Paul the apostle*,” “*The emperor Antoninus*”

456 *a* RULE 8.—PHRASES IN OPPOSITION.—Simple members of sentences, connected by *comparatives*, and phrases placed in *opposition to*, or in contrast with, each other, are separated by commas, thus, “*As the hart panteth after the water-brooks, so doth my soul after Thee*”

“*They are sometimes in union with, and sometimes in opposition to, the views of each other*”

“*Though deep, yet clear, though gentle, yet not dull, Strong, without rage, without o'erflowing, full*”

b. When only *one word* follows the last preposition, a comma must not be inserted before it, as, “*He was much attached to, and concerned for John*”

c When the members of comparative sentences are short, the comma is omitted, as, “*How much better is wisdom than gold*.”

L 75. b.—457 a RULE 9—THE RELATIVE—A comma must be inserted before the relative, when the clause immediately after it is used as explanatory of the antecedent clause, as, “He, *who* disregards the good opinion of the world, must be utterly abandoned”

b But when the relative is so closely connected with its antecedent, that it *cannot be transposed*, a comma must not be inserted before it, as, “Self-denial is the sacrifice which virtue must make”

c When several words come between the relative and its antecedent, a comma is sometimes inserted, as, “There is no charm in the female sex, *which* can supply the place of virtue.”

458 a RULE 10—INVERTED ORDER—A comma must be inserted between the two parts of a sentence, which have their *syntactical order inverted*, as, “*With God*, nothing is impossible,” that is, “Nothing is impossible *with God*”

b When the subject of inquiry introduces an interrogative sentence, it is immediately followed by a comma, as, “*Our fathers*, where are they?”

459 RULE 11—THE INFINITIVE MOOD—When any tense of the verb *to be* is followed by a verb in the infinitive mood, which, by transposition, might be made the nominative case to it, the tense of the verb *to be* is separated from this infinitive by a comma, as, “The most obvious remedy is, *to withdraw* from all associations with bad men,” that is, “To withdraw from all associations with bad men, is the most obvious remedy”

So, also, in this instance,—“It ill becomes good and wise men, to oppose and degrade one another”

460 RULE 12—VERB UNDERSTOOD—When a verb is *understood*, a comma must be inserted, as, “Reading makes a full man, *conversation*, a ready man, and *writing*, an exact man”

461 a RULE 13—CONJUNCTION THAT—The word *that*, used as a *conjunction*, is preceded by a comma, as, “Be virtuous, *that* you may be happy”

b The preceding Rules will, it is hoped, be found comprehensive, yet, there may, perhaps, be cases in which the student must rely on his own judgment.

c In preparing works for the press, some authors merely insert a *period* at the end of each sentence, and leave the rest to be pointed by the printers, who, from their constant practice, are supposed to have acquired a uniform mode of punctuation. This custom is not, however, to be recommended

The Semicolon

LESSON 76. a.—Exercise 76. a.—Page 96

462 The *semicolon* is used to separate the parts of a sentence, which are less closely connected than those which are separated by a comma

463 *a* RULE 1 — When the first division of a sentence contains a *complete proposition*, but is followed by a clause which is added as an inference, or to give some explanation, the two parts must be separated by a semicolon, as, "Perform your duty faithfully, for this will procure you the blessing of Heaven"

b When the preceding clause depends on the following, a semicolon is sometimes used, thus, "As coals are to burning coals, and wood to fire, so is a contentious man to kindle strife"

464 RULE 2 — When several *short sentences* follow each other, not having any necessary dependence on each other, they may be separated by a semicolon, as, "Every thing grows old, every thing passes away, every thing disappears"

465 RULE 3 — When a sentence contains an *enumeration* of several particulars, the members are generally separated by semicolons,—

As, "Philosophers assert, that Nature is unlimited in her operations, that she has inexhaustable treasures in reserve, that knowledge will always be progressive, and that all future generations will continue to make discoveries, of which we have not the slightest idea"

The Colon

466 The *colon* is used to divide a sentence into two or more parts, less connected than those which are separated by a semicolon, but not so independent as to require a period

467 *a* RULE 1 — A colon is used when a member of a sentence is *complete in itself*, both in sense and construction, but is followed by some additional remark or illustration depending upon it in sense, though not in syntax, as, "Study to acquire a habit of thinking *no study is more important*"

b The insertion or omission of a conjunction before the concluding member of a sentence, frequently determines the use of the colon or semicolon. When a conjunction is *not* expressed before the concluding member, a *colon* is to be used, but when it is expressed, a *semicolon* is used, as, "Apply yourself to learning, it will redound to your honour" "Apply yourself to learning, *for*, it will redound to your honour"

468 RULE 2 — When the sense of several members of a sentence, which are separated from each other by semicolons, depends on the *last clause*, that clause is generally separated from the others by a colon, as, "A Divine Legislator, uttering His voice from heaven, an Almighty Governor, stretching forth His arm to reward or punish these are considerations which overawe the world, support integrity, and check guilt."

469 *a* RULE 3 — When an *example*, a *quotation*, or a *speech* is introduced, it is separated from the rest of the sentence either by a *semicolon* or a *colon*. as, "The Scriptures give us an

amiable representation of the Deity, in these words, ‘*God is love*’”

b Several parts of the *Latany*, in our church service, are divided by the colon, merely to distinguish the cadences of the chanting service, as, “Thine honour able true, and only Son”

LESSON 76. b.—*The Period*—Exercise 76. b—Page 97

470 *a* When a sentence is *complete*, both in the construction and sense intended, a *period* must be used, as, “By disappointments and trials, the violence of our passions is tamed”

b The period must be used after all abbreviations, as, “A D” “M A.” “Fol”

c A period is sometimes inserted between sentences which are connected by conjunctions, as the sense and structure of sentences, and not the connective particle, in general, determine whether or not a period is to be used, as, “He who lifts himself up to the observation and notice of the world is, of all men, the least likely to avoid censure. *For*, he draws upon himself a thousand eyes, that will narrowly inspect him in every part”

The Dash

471 *a* A *dash* (—) may be used where the sentence breaks off abruptly, where a significant pause is required, or where there is an unexpected turn in the sentiment, as, “And God said,—what?—“Let there be light”

b A *Dash* is employed—1 To denote a pause longer than a comma as, “Laborious and patient men of all ranks—inventors and discoverers—all have worked together”—2 Sometimes to introduce a sentence which might commence a fresh paragraph—3 Sometimes to denote clauses on which we wish the reader to dwell a little.—4 Sometimes to represent a certain hesitancy in speaking, as, “I—regret—to inform you—that the debt—is—still—unpaid.”—5 The *Dash* is also sometimes employed by writers who have not taken sufficient pains to insert the proper stops

The Note of Interrogation

472 *a* The *note of interrogation* (?) is inserted at the end of a sentence in which a question is asked, as, “Why do you neglect your duty?”

b A note of interrogation must not be used in cases in which a question is only *said* to have been asked, and in which the words are not used as a question, as, “Your father inquired when I had good news from Leeds.” To give this sentence the interrogative form, it should be expressed thus, “When,” said your father to me, “had you good news from Leeds?”

The Note of Exclamation

473 *a* The *note of exclamation* (!) is used after expressions of sudden emotion, joy, terror, surprise, &c, and also with invocations or addresses, as, “Eternity! thou pleasing, dreadful thought!”

b When *Oh* is used, the *exclamatory point* is generally placed immediately after it, or after the next word, as, “Oh! that I had been more diligent,” but when

O is used the point is placed after some *interrening* words, as, "O my respected friends!"

c When the notes of interrogation and exclamation stand at the end of a complete sentence, which is most frequently the case with the note of interrogation, they are equal to the period, when they terminate a clause of a sentence only, their value is that of the point which would otherwise have been placed there. The points of interrogation and exclamation mark an elevation of the voice in reading

The following characters are likewise used in Composition

LESSON 77.—Exercise 77.—Page 98

474 a. A *parenthesis* () includes a clause inserted in the body of a sentence, containing some necessary information or useful remark, but which may be omitted without injuring the grammatical construction of the sentence, as,

"Know then this truth (*enough for man to know*),
Virtue alone is happiness below"

b The parenthesis, whether short or extended, is evidently a digression in a sentence, and should either be transferred to the following sentence, or be so placed as to read smoothly, and glide at once into our conception. When the clause is short, and coincides with the rest of the sentence, the parenthetical characters are now generally omitted, and commas inserted in their place, as, "Mantua, Milan, and Parma, *fruitful provinces of Italy*, have often been the theatre of war"

475 An *apostrophe* (') is used when a letter is *omitted*, or a word *abbreviated*, as, *enrich'd* for *enriched*, *tho'* for *though*. It is likewise the sign of the possessive case, being used instead of a letter which was formerly inserted, as, *man's* for *manes* or *manis*—It also denotes the plural of *words*, when used merely as words, as, "Dot your *i's*, cross your *t's*" (See 86. e)

476 a A *Macron* or small dash (—) over a vowel shows that it is *long*, as, ā, ī, ī, in *bāle*, *pīne*, *nōte*—A *Brēve* or small curve (˘) shows that the vowel is *short*, as, ā, ī, ī, in *bāl*, *pīn*, *nōt*

b The *Acute Accent* (') denotes the *Emphasis* on a syllable, as, *reg'* in *reg'ular*—It also denotes a *short syllable*, as, *prom'* in *prom'ise*,—and also the *rising Inflection*, as, "The Lord reigneth"

c The *Grave Accent* (˘) denotes a *long* or *open vowel*, as, *fāvour*;—also, the *falling Inflection*, as, "We shall write *to-day*"—It also shows that the vowel over which it is placed requires its full sound, as,

"In his right hand a *tipp'd* staffe he held,
With which his feeble steps he stay'd still"

477 A *diaeresis* () when used to divide a diphthong into two syllables, shows that they are to be pronounced apart, as, *aērial*

478 An asterisk (*), an obelisk (†), a double dagger (‡), and a parallel (||), with small letters and figures, refer to some note in the margin, or at the bottom of the page

479 (***) Two or three asterisks denote the omission of some letters in a word, or of some bold or indecent expression, or some defect in the manuscript

480 A brace { is used to connect words which have one common term. It was formerly used to connect three lines in poetry, having the same rhyme, called a triplet. Thus,

“And the eye tells what every moment shows,
That Heav’n no bounds in power or bounty know,
Almighty when it works, all good when it bestows” }

481. A caret (^) is used to show that some word is omitted, as, “ You ^ the man ” The same mark is called a circumflex, when it is placed over a vowel to denote a long syllable, as, am^nable

482 An ellipsis (—) is used when some letters in a word are omitted, as, k—g, for king

483 Brackets [] are used to enclose a word or phrase which is intended to supply some deficiency, or to rectify some mistake

484 a A hyphen (-) is used to connect compound words; as, *lap-dog*, *father-in-law* It is used when a word is divided into syllables, as, *re-main-ing* When used at the end of a line, it shows that the remaining part of the word is carried to the beginning of the next line, as in several words in the next page (See 45)

b The term *hyphen* comes from the Greek, and signifies *under one*, because two words are thus brought *under one*

c A hyphen is generally used between two nouns, when one of them signifies something *belonging to*, *used for*, or *adapted to* the other, as, *A silk-mill*, a mill for spinning silk, a *curl screw*, a screw for corks, a *kitchen-grate*, a grate for a kitchen —A hyphen is not used when the first word denotes the *material* or *substance* of which the second is made, as, *a silk gown*, a stone wall

485 a. An *underline* (—) refers to some remarkable passage

b The *Cedilla* (‘), of French origin, is sometimes placed under c, to show that c has the sound of s before a or o, as, *façon*

486 A *section* (§) is used to divide a discourse or chapter into portions

487 a A *paragraph* (¶) denotes the beginning of a new subject, but the mark (¶) is never used except in the Old and the New Testament, and in the Book of Common Prayer. In

other books, paragraphs are distinguished by *leaving off*, and *commencing a new line*.

b *Different subjects*, unless they are very short, should be separated into paragraphs. When one subject is continued to a considerable length, the larger divisions of it should be put into distinct paragraphs. The *facts*, *premises*, and *conclusions* of a subject, must also be divided into paragraphs.

c Paragraphs should not be extended to a great length. If very long, they may not be attentively read, and, if very short, they occasion a difficulty in the connexion. Nor, if possible, must they be of a uniform length, but, on the contrary, must be *diversified* in their extent, for a monotonous sameness is displeasing in this, as well as in other things. (See 695.)

488. A *quotation* is a passage quoted from an author or speaker in his own words, and has two inverted commas at the beginning, and two direct ones at the end, thus, (" "), as,

"A man that rightly knows himself," says Mason, in his Treatise on Self-Knowledge, "is acquainted with his peculiar temptations, and knows when, and in what circumstances, he is in the greatest danger of transgressing."

Directions respecting the use of Capital or Head Letters

LESSON 78.—Exercise 78.—Page 98

489. *Capitals* or *head letters* are so called from the Latin, *caput*, the head. Small letters are said to have been first introduced in the *seventh century*, before that time, only large or capital letters were used for all the words in a volume. Hence, great difficulty would be experienced in reading.

For a long time after the introduction of small letters, every *noun* began with a *capital* letter, both in writing and printing, but at present, only the following words begin with capital letters —

490 —1. The *first* word of every book, chapter, letter, note, — or any other piece of writing —Also, the titles of books, with the substantives and principal words in the titles, as, "Euclid's Elements of Geometry," "Goldsmith's Deser'ted Village"

491 —2. The *first* word after a *period*, after a *note of interrogation* or *exclamation*, when the sentence before, and the one after it, are independent of each other, and the *first word* in every line of poetry

But, if several interrogative or exclamatory sentences are so connected, that the latter sentences depend on the former, all of them, except the first, may begin with a *small* letter, as, "How doth the city sit solitary, that was full of people! how is she become as a widow!"

492 —3. The names of the *Deity*, as, God, Jehovah, the Almighty, also, a personal Pronoun, when applied to the Deity; as, "Hear Him" —Also, titles of honour in a direct address, as, My Lord, Sir, Your Honour, &c

493 —4. The *proper names* of persons, places, streets, rivers, ships, mountains, &c, as, Thomas, London, Cheapside, the

Thames, the Royal George, Snowdon, &c—Also, common nouns, when *personified*, as, "Come, gentle *Spring*"—The names of days, months, particular feasts, and historical events, as, Tuesday, June, Easter, the Reformation.

494—5 Adjectives derived from the *proper names* of persons and places, as, Johnsonian, English, French, Roman

495—6 The *first* word of a *maxim*, an *example*, or a *quotation*, when it follows a semicolon or a colon, that is, when it is used in a direct form, as, "Temperance preserves health"

When a quotation is not introduced in a direct form, but follows a comma, the first word must not begin with a capital, as, "Solomon observes, that 'pride goeth before destruction'"

496—7 a The pronoun *I*, the interjections *O*, *Oh*, and most abbreviations begin with capitals, as, "*I* study," "Hear, *O* Israel!" "*A D*," "*M A*," "*Fol*"

b Other words also may begin with capitals, when they are remarkably emphatical, or form the principal subject of the composition

497 a *Italic Letters*—When a writer wishes any word or phrase to be particularly noticed, it is usually printed in *Italics* (or letters which *incline*), especially in works intended for the young or uneducated. In other works, *Italics* are only sparingly employed

b The words intended to be printed in *Italics* are *underlined* by the Author in writing

c. Words and phrases from other languages, when introduced into English writings, are generally expressed in *Italics*, thus, "Stamp duties, the amount of which is regulated according to the value of the property, are termed *ad valorem* duties"

d *Headings*—In beginning any chapter or section, it is recommended to place at the top or commencement, the Subject, as a *Heading*

498 The manuscripts of the ancients were usually arranged in the form of long narrow rolls of parchment or papyrus, called *columina*, whence our *volume*. The words in these *columina* were written in Capital letters, without any separation by spaces or marks of punctuation, or any divisions of chapters, paragraphs, or periods, as in modern books. In addition to the want of spaces, points, &c, the manuscript generally contained numerous *contractions*, not only of syllables but of whole words so that the art of reading them easily and correctly was difficult of attainment.

PART V.—PROSODY.

LESSON 79.—Exercise 79.—Page 103

499 PROSODY explains the nature of the *Accent* and *Quantity* of syllables, of *Emphases*, *Pauses*, and *Tones*, and of the laws of *Verification*. It consists of two parts, *Orthoepy* and *Verification*.

ORTHOEPI

500 ORTHOEPI comprises the correct *Pronunciation* of letters, the *Accent* and *Quantity* of syllables, and the nature of *Emphasis*, *Pauses*, and *Tone*

Directions have already been given with regard to the pronunciation of *Letters* (See 12 to 37.)

501. a *Accent* is a particular *stress* of the voice on a certain *syllable* in a word, that it may be distinguished from the rest, as, the syllable *vir* in the word *virtue*—The tendency of the English language is to throw the Accent as near the *beginning* of the word as possible, thus, *De'l-icacy*, *plan'-etary*, *mon'-archy*, *effi'on-tery*

b Accent is of two kinds, *primary* and *secondary* “Words of *one* syllable can have no accent. Words of *two* syllables have the primary accent only. Words of *three* and *four* syllables *may* have both the primary and secondary accent, but many of them have no secondary accent that deserves notice, such as, *dignity*, *annuity*, *fidelity*. In words of *four*, *five*, or *more* syllables, a secondary accent is often essential to a clear and distinct articulation of the several syllables”—*Webster*. In most dictionaries the *Primary Accent* only is marked, as, *Am'scible*, in others, the *Primary* is marked with two accents (‘), and the *secondary* with one (‘), as, *Ad'ret'i"se*, *Com'plai-sant*”

c In words of *two* *syllables*, those that are purely English have generally the *first* *syllable* accented. But when the same word is sometimes a noun or adjective, and sometimes a verb, the accent is on the *first* *syllable* of the *noun* or *adjective*, and the *second* of the *verb*, as, *Ab'sence*, *ab'sent*,—*absent*. In Compound and Derivative words, the long sounds or syllables of the *Primitives* are frequently shortened (See 38 c)

d In words of *Three Syllables* the Accent is mostly either on the *First*, as, in *Pi'ety*, *id'iom*, *pop'ular*, or on the *last but one*, as, in *Co'e-qual*, *com-mu'nee*, *de-cò-rum*, and least frequently on the *last*, as, in *As-cer-tain'*, *dis-en-gage'*

e In words of *Four Syllables*, the Accent is—1, never on the *Last*;—2, rarely on the *First*, as, in *Ac-cu-racy*, *cer'emony*,—3, mostly on the *Penultimate* (last but one), as, in *Aca-dem'ic*, *compre-hen'sive*,—or 4, on the *Antepenultimate* (last but two), as, in *A-bil'ity*, in *cu'nable*—The words ending in *ious*, *sion*, *cious*, *ious*, *tial*, &c accent the syllable before that termination, as, *ca'les-tinal*

f For other words, consult either *Webster's* large Dictionary, or *Walker's*, and attend to the mode observed by the best speakers

502 The *Quantity* of a syllable is the time occupied in pronouncing it.—A syllable is *long*, when the accent is on the *vowel*, and *short*, when the accent is on the *consonant*. A *long* syllable requires twice the time in pronouncing it than a *short* one does. Long syllables are marked thus (—), as, *tūbe*, short syllables thus (˘), as, *mān* (See 476)

In *Reading*—Let every syllable have a full and distinct enunciation—The words included in a Parenthesis must be pronounced rather *more quickly* and in a *lower voice* than the other words of a sentence

503 a. *Emphasis* denotes that stress of the voice which we lay on some particular *word* or *words* in a sentence, in order to mark their superior importance, and thus more clearly to convey the idea intended by the writer or speaker

b Emphases must be judiciously employed, for when they occur too frequently they are apt to be disregarded. The best general rule is clearly to *comprehend* what you are about to read or utter, and then place the emphasis on those words which you would render emphatical if they proceeded from the immediate sentiment of your own mind in *private discourse*

504 a *Pauses*, or *rests*, are cessations of the voice, in order to enable the reader or speaker to take breath, and to give the hearer a distinct perception of the meaning, not only of each sentence, but of the whole discourse

b Pauses are of two kinds, first, *emphatical pauses*, and next, such as serve to *distinguish the sense*

Emphatical pauses are used after something has been said which is important, and on which we wish to fix the hearer's attention. These pauses must not be used too frequently—With respect to *pauses which serve to distinguish the sense*, it is proper to observe, that the voice should be relieved at every stop, slightly at a comma, longer at a semicolon, still more so at a colon, and completely at a period. The sense also sometimes requires pauses which are not represented by points, these are called *rhetorical pauses*—An excellent method for preventing the *habit of taking breath too frequently* is, to accustom yourself to read sentences of considerable length abounding with *long and difficult words*

c There are likewise two pauses peculiar to *Poetry*, the *Final pause* at the end of each line, and the *Caesural pause* at or near the middle of the line

In reading *blank verse*, the close of each line should be made *sensible* to the ear but without either letting the voice fall, or elevating it, it should be marked only by such a slight suspension of sound, as may distinguish the passage from one line to another without injuring the sense—The *Caesural pause* divides the line into two parts. It is necessary in every line of eight, ten, or twelve syllables, and is generally placed at the end of the fourth, fifth, or sixth syllable

505 a *Intonation* is the *change or modulation of the voice*, when speaking or reading

b The tone of the voice is changed principally at the accent or emphasis. The raising of the voice at the accent or emphasis is called the *rising inflection*, the sinking of the voice is called the *falling inflection*. The art of making a proper use of *Pauses*, *Accent*, *Emphasis*, and *Intonation*, in speaking, reading, or reciting, is called *Elocution*

c The different *passions* of the mind must be expressed by different *tones* of the voice. *Love*, by a soft, smooth, languishing voice, *anger*, by a strong, vehement, and elevated voice, *joy*, by a quick, sweet, and clear voice, *sorrow*, by a low, flexible, interrupted voice, *fear*, by a dejected, tremulous, hesitating voice, *courage*, by a full, bold, and loud voice, and *perplexity*, by a grave and earnest voice. In *exordium*, the voice should be low, yet clear, in *narrations*, distinct,

in reasoning, slow, in persuasions, strong, it should thunder in anger, soften in sorrow, tremble in fear, and melt in love

d In an *antithesis*, the contrary assertion should be pronounced louder than the other In a *climax*, the voice should always rise with it In *dialogues*, it should alter with the parts The voice should be steadily, and firmly supported throughout the sentence, and the concluding words modulated according to the sense

e The best *general rule* to be observed with respect to *Intonation*, is to FOLLOW NATURE Consider how she teaches you to utter any sentiment or feeling of the heart in SENSIBLE ANIMATED CONVERSATION Think after what manner, with what tones and inflections of voice, you would, on such an occasion, express yourself, when you were most in earnest, and sought most to be listened to by those whom you addressed Let these be the *foundation* of your manner of pronouncing in public, and you will take the surest method of rendering your delivery both agreeable and persuasive

506 *a* In order to speak and read with *grace* and *effect*, attention must also be paid to the *proper pitch* of the *voice*

b *The voice must be neither too loud nor too low* Acquire such a command over your voice, that you may elevate or lower it according to the number of persons addressed

c *The voice must not be thick nor indistinct* Accustom yourself, both in conversation and in reading, to give every sound which you utter its due proportion, so that every word and every syllable may be clearly and distinctly heard.—Many corruptions in language have arisen from an idle slurring pronunciation of words

d *The utterance must neither be too quick nor too slow* Convey to the hearer the *sense*, *weight*, and *propriety* of every sentence you read, in a *free*, *full*, and *deliberate* pronunciation

507 Another subject which claims attention, is *Gesture* or *Action* The best rule that can be given on this subject is, to attend to the looks and gestures in which earnestness, indignation, compassion, or any other emotion, discovers itself to the best advantage in the common intercourse of men Let the motions and gestures which nature thus dictates be those on which your own are formed

VERSIFICATION.

LESSON 80.—Exercise 80.—Page 103

508 **PROSE** is the ordinary language employed in reasoning and conversation, and is not confined to any arranged number of syllables

509 **POETRY** is language chiefly addressed to the imagination and feelings In *construction*, it differs from Prose in requiring a measured arrangement of words in verse, and in admitting a *peculiar license* in the application of them

510 **VERSIFICATION** is that measured arrangement of words which chiefly distinguishes the *form* of poetry from prose It embraces the Laws of Metre and the peculiarities which distinguish the different kinds of Verse.

511 *Poetical License* is the peculiar application of certain words in poetry, contrary to the ordinary rules of Grammar (See 526.)

512 Poetry is written in two forms; namely, *Rhyme* and *Blank Verse*

a *Rhyme* is a term applied to verses that terminate in syllables of the *same sound*, as,

"Indulge the true ambition to excel
In that best art,—the art of living well"

b In *blank verse*, the final syllables do not rhyme

Blank verse may be accounted a noble, bold, and disengaged species of versification, and in several respects it possesses many advantages over rhyme. It allows the lines to run into one another with perfect freedom, hence, it is adapted to subjects of dignity and force, which demand more free and manly numbers than can be obtained in rhyme. Blank verse is written in the heroic measure, that is, in lines consisting of ten syllables. Milton, Cowper, Wordsworth, Thomson, Akenside, Armstrong, and Pollok, are the principal poets in this species of composition.

513 a *A verse* is one line, consisting of a certain number of accented and unaccented syllables, arranged according to metrical rules

b The *Rhythm* or harmonious flow of words, depends upon the regular recurrence of accented and unaccented syllables.

c *A foot* is a portion of a verse, consisting of two or more syllables

A certain number of syllables are named *feet*, because, by their aid, the voice steps along, as it were, through the verse in a measured pace.

d *A couplet* or *distich* consists of two lines or verses, a *triplet* of three

e A *hemistich* is half a verse.—The term *hypercatalectic*, *hypermeter* or *redundant*, is applied to a verse when it exceeds the regular number of syllables.—A verse shortened by a syllable is called *Catalectic* or *deficient*, *A catalectic* is the complete verse.

f The repetition of the same *letter* or *letters* at certain intervals in a line forms what is termed *Alliteration*, as, "If you trust before you try,—you may repent before you die."

514 A *stanza* or *stave* is a combination of several verses, varying in number according to the poet's fancy, and constituting a regular division of a poem or song.

515 a *Scanning* is dividing a verse into its several feet, in order to ascertain whether their *quantity* and *position* are agreeable to the rules of metre.

Metre, or *Measure*, is the number of poetical feet which a verse contains.

b All feet used in poetry consist either of *two* or of *three*.

syllables, and are reducible to eight kinds, four of two syllables, and four of three, as follow —

Dissyllable	Trisyllable
1 A <i>Iambus</i> (˘ -), as, dīſend.	5 A <i>Dactyl</i> (- ˘ ˘), as, virtūōis
2 A <i>Trochee</i> (- ˘), as, nōbl̄	6 An <i>Amphibrach</i> (˘ - ˘), as, cōn-
3 A <i>Spondee</i> (- -), as, Vain mān	tintmēnt
4 A <i>Pyrrhic</i> (˘ ˘), as, ðn ī (full)	7 An <i>Anapaest</i> (˘ ˘ -), as, int̄rcēde
	8 A <i>Tribrach</i> (˘ ˘ ˘), as, (nu)mērīble

c. In the preceding examples, a dash (-) placed over a vowel shows that it is *accented*, a breve (˘) that it is *unaccented*, as, in *hū-l̄y*. The marks over the vowels will therefore show that in an *Iambus*, the *first* syllable is unaccented and the *second* accented, in a *Trochee*, the *first* syllable is accented and the *second* unaccented, and so of the other feet.—Of these feet, the *Iambus* is the most common, next to it, the *Trochee*.

516 a. The *Caesura*, or *division*, is the *variable* pause which takes place in a verse, and which divides it into two parts, as,

‘ The dumb shall sing, | the lame his crutch forego,
And leap exulting | like the bounding roe ’

b. The *Caesural* pause occurs after the *fourth*, *fifth*, or *sixth* syllable in a line, and, accordingly as it occurs after one or other of these syllables, the melody of the verse is affected and its air diversified

c. When the *caesura* occurs after the *fourth* syllable, the verse is *lively* and *spirited*, as,

“ Her lively looks | a sprightly mind disclose,
Quick as her eyes | and as unfix'd as those ”

d. When the *caesura* falls after the *fifth* syllable, the verse loses that brisk and lively air, and becomes more *smooth*, *gentle*, and *flowing*, as,

“ Eternal sunshine | of the spotless mind,
Each prayer accepted | and each wish resign'd ”

e. When the *caesura* occurs after the *sixth* syllable, the verse becomes *solemn*, and marches, as it were, with a more measured pace, as,

“ The wrath of Peleus' son, | the direful spring
Of all the Grecian woes, | O goddess, sing ”

It is sometimes necessary to vary the position of the *caesura*, as too great a uniformity throughout each line tends to produce a tediousness to the ear.

DIFFERENT KINDS OF VERSE

LESSON 81. a.—Exercise 81. a.—Page 103

517. *English* verse may be divided into three classes, denominated, from the feet of which they principally consist, the *Iambic*, *Trochaic*, and *Anapaestic*.

The *Iambus*, *Trochee*, and *Anapaest* are the *principal* feet employed in the construction of *English* verse, the other feet are only *secondary*, being chiefly used to diversify the numbers and improve the verse.

Iambic Verse.

518 *Iambic* Verse, in its various forms, is the most extensively employed of the *English* Metres. It is adapted to *serious* and *elevated* subjects, and has every *second*, *fourth*, and other *even* syllable *accented*.

a The First Form is the *Iambic Trimeter*, which consists of *three Iambuses or six syllables*. This measure is not extensively used, but occasionally it forms entire hymns, and, when the *third line* contains *Four Iambuses*, the stanza constitutes what is called our *Short Metre*. The following are two examples —

1 Thÿ wÿ | nöt mño | Õ Lôrd, | 2 'Tis Gôd | thë Spîr | it lñads
 Höwïv | èr dârk | it bë, | In pâths | bëfôre | unkñown,
 Lñad mï | bÿ Thîno | öwn hñnd, | Thë wôrk | tô bë | përfôrm'd | is
 Chôose out | thë pâth | fôrmü | ours,
 Thë strîngth | is üll | His öwn.

b Sometimes it contains an additional syllable, as,

Yl thîr | tÿ nô | blc nû | tuëns,
 Cônfëd | èr ite | In öne,
 Thât këep | oûr stâr | rÿ stâ | tuëns,
 Arôund | thl wëst | èrn sùn

519 a The Second Form is the *Iambic Tetram'ëter* of *eight syllables*, which, being well adapted to lively Narrative, is much employed by Scott in his *Lay, Marmion, &c*. It is also much used in hymns, thus,

Whën wë | öur wëar | iëd lîmbs | tô rëst,
 Sät down | bÿ prôud | Eüphrâ | tës strëam,
 Wë, wept | with dôle | ful thôughts | öpprëss d,
 And Si | ön wüs | oûr mōurn | ful thüme

b It is also much employed in Burlesque, as in Butler's comic poem, called *Hudibras*, sometimes, with an additional short syllable, as,

Hë wüs | In Lög | Ic û | græt crït | Ic,
 Prôfand | lÿ skill'd | In ûn | alj't | Ic

520. a The Third Form is the *Iambic Pentam'ëter*, commonly called the *Heroic or Epic Measure*, which consists of *five Iambuses or ten syllables*. The Heroic Measure is the most dignified of English Verse, and is much used, being well adapted to subjects of an *elevated character*. It may be used either—1 With rhyme, or—2 Without, called *Blank Verse*, as,

1 Nöne sënds | hïs ûr | röw tô | thë märk | in view
 Whöse hñnd | is feë | blë òr | hïs ûm | üntrue,

2 Nöw stir | thë firo | ünd clöse | thë shüt | tërs füst,
 Lët fall | thë eür | tuëns, whîtel | thë sô | fä röund,
 And, while | the bub | bling and | loud hiss | ing urn
 Throws up | a steam | y col | umn, and | the cups
 Thât chîter | büt nöt | inë | brînte wünt | ön çach,
 So lët | üs wîl | cõmo pîace | ful tu'v | ing in

b 1 This Measure frequently admits of some variety, particularly at the beginning and end of the line. The first foot is sometimes a Trochée instead of an Iambus, and the last has sometimes a short unaccented syllable attached to the Iambus, as,

(1) Daügher | öf Gôd ünd mñn, accomplished Eve

(2) Ten thôusând glitt ring lîmps thë shîles üdorn | ing

2 Sometimes a syllable is cut off from the first foot, as,

J | dë k | të dinn'r in his châr

Sit | & fur | mër ruddy, fit, and fair.

c Sometimes a line of Six *Iambuses* or *Twelve Syllables*, called an *Alexandrine Verse*, is introduced at the close of an Heroic Stanza of nine lines. This mode prevails in Spenser's *Faery Queen*, and has been adopted by several modern poets. In stanzas of this kind, the 1st line rhymes with the 3rd, the 2nd with the 4th, 5th, and 7th, and the 6th with the 8th and last, thus—

Some high or humble enterprise of good
 Contemplate, till it shall possess thy mind,
 Become thy study, pastime, rest, and food,
 And kindle in thy heart a flame refin'd
 Pray Heav'n for firmness, thy whole soul to bind
 To this thy purpose—to begin, pursue,
 With thoughts all fixed, and feelings purely kind,
 Strength to complete, and with delight review,
 And grāce | tō gīve | thī prāise | whēre all | is ēv | īr dūe

• 521. a The *Fourth Form* is the *Iambic Heptam'eter*, which consists of *Seven Iambuses*, or *Fourteen Syllables*.—

Āttlnd | ill yē | whō list | tō hēar | ūr nō | blē Ēng | lnd's prāise,
 I sing | of the | thrice fa | mons deeds | she wrought | in an | cient days,
 When that | great fleet | invin | cible | against | her bore | in vain,
 The rich | est spoils | of Mex | ico, | the stout | est hearts | in Spain

b Psalms and Hymns were formerly written in this measure, as,

Thōu dīdst, | ū mīgh | tȳ Gōd! | ēxīst | ēre tīme | bēgān | its rāce

But these lines are now generally broken into verses, containing alternately Four and Three Feet, as,

Thōu dīdst, | ū mīgh | tȳ Gōd! | ēxīst |
 Erē tīme | bēgān | its rāce, |
 Before | the am | ple el | ements |
 Fill'd up | the void | of space

c Sometimes the first and third lines consist of *Three Iambuses* and an additional syllable, as,

Frōm Grēen | lnd's I | cȳ mōnn | taīns,
 Frōm India's coral strand,
 Where Af | ric's sun | ny foun | taīns
 Roll down their golden sand

522. a The *Fifth Form* is the *Iambic Octom'eter*, consisting of *Eight Iambuses*, or *Sixteen Syllables*. Formerly Psalms and Hymns were also written in this measure, as,

All pēo | plē thāt | ūn ēarth | dō dwēll, | sīng tō | thē Lōrd | with cheer | ful voice

This is now broken into Stanzas, each containing Four Tetrameter lines, and forming our *Long Metre* psalms or hymns, thus,

All pēo | plē thāt | ūn ēarth | dō dwēll, |
 Sing to | the Lord | with cheer | ful voice,
 Him serve | with fear, | His praise | forth tell, |
 Come ye | before | Him, and | rejoice. |

b The following Forms of Iambic Verse are, for the sake of variety, occasionally introduced into stanzas, but are too short to constitute, of themselves, either an entire ode, or any number of lines

1 Of one *Jambus*, with an additional syllable, as,

Cōnsint | *Ing*
Rēpint | *Ing*

2 Of two *Jambuses*, as,

Whāt plāce | *Ys hāre* |
Whāt scēnes | *āppicār* |

3 This form sometimes assumes an additional syllable, as,

Üpōn | *ā mōun* | *taīn*
Bēside | *ā fōun* | *taīn*

Trochaic Verse

LESSON 81. b.—Exercise 81. b.—Page 106

523 *Trochaic Verse* is adapted to *lively, cheerful* subjects, as well as to those which are *devotional*. It has the *first, third*, and other *odd* syllables *accented*, and comprises verses of various lengths. The following are those most commonly used —

1 *a* The *Trochaic Trim'ēter* consists of *Three Trochees*, or *six syllables*, as,

Dāngērs | dō nōt | dārō mē, |
Tērrōrs | cānnōt | scūre mē, |
Gōd mē | guīde, l'īl | beār mē |
Mānful | līy fōr | cīcr

b When this form admits an additional syllable, it is capable of being extended through entire odes and hymns, and is much used, thus,

All āre | īrchi | tēcts öf | fāte,
Wōrking | īn thīso | wälls öf | Time,
Sōme wīth | māssīve | dēeds īnd | grēat,
Some with | orna | ments of | rhyme
Nothing | useless | is, or | low,
Each thing | in its | place is | best,
And what | seems but | idle | show
Strengthens | and sup | ports the | rest

2 *a* 'The Second Form is the *Trochaic Tetram'ēter*, consisting of *Four Trochees*, or *eight syllables*, as,

Māy, thōu | mōnth öf | rōsī | beāutī,
Mōnth whēn | plēasure | īs ī | dūtī,
Month of | bees, and | month of | flowers,
Month of | blossom- | laden | bowers

b This form, when varied in the *second* and *fourth* lines by the *Trochaic Trimeter* of three *Trochees* and a long syllable, is much used, particularly in hymns, as,

Sāvioūr, | brēathē īn | īv nīng | blīssīng |
Erē rō | pōse ōur | spīrits | scīl,
Sin and | wīnt wo | come con | fessing,
Thou canst | save, and | Thou canst | heīl

3. The *Trochaic Pentameter*, not much used, consists of five Trochees, or *ten* syllables, with sometimes an additional syllable, as,

All thāt | wālk ḥn | fōot ḥr | rīde īn | chāri | ḥts,
All thāt | dwēll īn | pālā | cēs ḥr | gārrēts

4 The *Trochaic Hexameter*, also rarely used, consists of Six Trochees or twelve syllables, as,

Ön ă | móuntaín | strētched bě | nēath ă | hōary | willōw,
Lāy ă | shéphérd's | swān, ănd | viēw'd thě | rölling | billōw

5 The following are only occasionally used —

a Of one Trochee and an additional syllable, as,
Tumult | cease.

Tumult | cease,
Sink to | peace

b Of two Trochees, or of two and an additional syllable, as,

Wishes | r̄iſ̄ɪŋ

Thoughts sur | prisēng

In the [days of] old

Stories | plainly | wld

Anapaestic Measure

524 The *Anapaestic Measure* is adapted both to *solemn* and *cheerful* subjects. The principal forms are the following —

1 *a* The *First Form*, called the *Anapaestic Dimeter*, is not much used,—it consists of *Two Anapaests*, or *six syllables*, as,

Äll örur lā | boür müst fāil,
If thē wīck | čd prěvāil

b Sometimes an unaccented syllable is added, as,

Ín thē clō | ðf thē mōun | tān,
By thē sīde | ðf thē fōun | tān

2 a The Second Form, which is very much used, is the *Anapaestic Trimeter*, consisting of *Three Anapaests*, or *nine syllables*, as,

I am mōn | arch of all | I survēy, |
My rīghē | thēre is nōne | to dīspūte, |
Frōm thē cēn | trē all rōund | to thē sēa |
I am lord | of the fowl | and the brute

b Sometimes a syllable is omitted in the first foot; thus,

*Hōw flēt | is thē glānce | ḍf thē mīnd,
Cōmpār'd | wīth thē spēed | ḍf its flight,
Thē tēm | pēst itsēlf | lägs bēhind,
And thē swift | wīngēd är | rōws ḍf light*

-3 a The *Third Form* is the *Anapaestic Tetrameter*, consisting of *Four Anapaests of twelve syllables*, as,

Thě Āssyr | iān cāme dōwn | likě thě wōlf | ön thě föld,
And hīs cō | hōrts wēre glēam | īng īn pūr | plě ūnd gōld,
And the sheen | of their spears | was like stars | on the sea,
When the blue | wave rolls night | ly on deep | Galilee

b This form sometimes contains an additional syllable, as,
 On th^ē wārm | ch^ēck of youth | smiles and rō | s^ēs wīre bl^ēnd | ing

525 The preceding are the Principal Metres in their simple or regular forms, but, sometimes, the sentiment requires a variation from the usual mode. This can be effected, either by the intermixture of the principal feet with one another, or by the admission of secondary feet, as seen in the following examples, or by the peculiar application of certain words in poetry, called *Poetical License* (See Lesson 82.)

a *The Pyrrhic mixed with the Iambic*

And tō | th^ē dēd | my will | ing sōul | shūll gō

b *The Spondee with the Iambic*

Fōrbear, | gret^ē mān, | In arms | rēnōwn d, | fōrbear

c *The Trochee with the Iambic*

Tūrūnt | and slāve, | thūse nāmes | of hāte | and fēn-

d *The Iambic with the Anapaestic*

My sōr | rōws | thūn | mīght lissūge |
In the ways of religion and truth

e *The Daecyl with the Trochaic*

Glōrloūs | things of | thēē āre | spōkēn, |
Zlōn, | city | of our | Gōd

Poetical License

LESSON 82.—Exercise 82.—Page 108

526 a **LANGUAGE OF POETRY**—The Language of Poetry is in general *brief*, frequently *suggesting* more than what is *expressed*. In addition to this, many antiquated words and idioms, as well as irregularities of syntactical construction, are allowed, which are altogether inadmissible into good Prose. The deviations from the ordinary grammatical arrangement may sometimes be necessary, to suit the peculiar metre and euphony of the verse, but, the employment of *antiquated words* and *idioms* will chiefly depend on the poet's own predilection for this kind of expression.

b *Poetical License* (as stated in 511) is the term employed to denote the application of certain words in Poetry contrary to the ordinary rules of Grammar. The following are the principal peculiarities—

527 *Antiquated words* and *constructions* are frequently introduced into Poetry which, though common in the ages of Elizabeth and the Stuarts, are now *obsolete* in good Prose. Thus,

1 *Wō dī*—a “Shall I receive by gift, what of my or n
When and ' here likes me best, I can command ?”

b “*Long were*, to tell what I have seen”

2 *Monks or Consci^ētion*—a “He bre^ē to sing, and I uild the lofty rhyme”

b “Meanwhile, t^ēha e'er of beau'ful or new—was offerd to his view”

528 The poets sometimes imitate the *Latin* and *Greek* modes of construction, as,

- a *Give me to seize rich Nestor's shield* = (*permit me to seize*)
- b *There are, who, deaf to mad ambition's call* = (*there are persons who, &c.*)
- c. *Yet to their general's voice they all obeyed* = (*cancel to*)
- d *How much of knowledge* = (*omit of*)

529 Sometimes words are *abbreviated*, at other times *lengthened*, as,

- a *Amaze* for *amazement*, *lore* for *lonely*, *ope* for *open*, *oft* for *often*
- b *Begirt* for *girt*, *eranishes* for *vanishes*
- c Sometimes they form the Adjective in *y*, as, *Towry height* for *towering*

530 The *Syntactical order* of words is frequently *changed* —

- a By placing the Adjective *after* the Noun, as, "Showers on her kings *barbaric*," instead of "barbaric *kings*"
- b By putting the Nominative *after* the Verb, and the Objective before it, as,
"No hire hast *thou* of hoarded sweets," for, "*thou hast*."
"A transient calm the happy scenes *beslow*,"—instead of—
"The happy scenes *beslow* a transient calm"
- c By placing a *neuter* Verb at the *beginning* of a sentence, as,
"Roar the mountains, thunders all the ground," for "the mountains roar," &c.
- d By placing the *Infinitive* before the word on which it depends, as,
"When first thy sire *to send* on earth
Virtue, his darling child, design'd," for "designed *to send*"
- e By placing *Adverbs* before the words which they qualify, as,
"The ploughman *homeward* plods his weary way," for
"Plods *homeward* his weary way"
- f By placing Prepositions and their cases before the words which they ought to follow, as, "Thou sun, *of this great world* both eye and soul"
- g By placing the *Preposition* after its case, as, "Where Echo walks steep hills *among*,"
- h By removing *Relatives* and other connectives into the body of their clauses, as,
"A ball parts the fine locks her graceful head *that deck*"
"Grieved though thou art, forbear the rash design"

531. The poets *omit*, 1, sometimes the *Article*. 2, sometimes the *Noun*, 3, sometimes the *Antecedent*, 4, sometimes the *Relative*, 5, sometimes the *Principal Verb*, retaining only the *Auxiliary*, 6, sometimes the *Preposition*,—as,

- 1 The *Article*, as, "The brink of (the) haunted stream"
- 2 The *Noun*, as, "Lives there (the man) who loves his pain?"
- 3 The *Antecedent*; as, (he) "Who never fasts, no banquet e'er enjoys"
- 4 The *Relative*, as, "For is there aught in sleep (that) can charm the wise?"
- 5 a The *Verb* omitted, as, "To whom thus Adam" (spoke)
- b The *Auxiliary* used alone, as, "Angels could (do) no more"
- 6 The *Preposition* omitted, as, "He mourn'd (for) no recreant friend"

532 The poets sometimes violate the *grammatical propriety* of certain words

1 By connecting *Adjectives* with *substantives* which they do not properly qualify, as, "The tenants of the *whirling shade*"

2 By substituting *Adjectives* for *Adverbs*, as, "They fall *successe* and *sac* *cessore* *rise*"

3 By giving *Neuter* *verbs* an active government, as, "Virtue may hope (*for*) *her* promised crown"

4 By giving the uncomponnded form of the 1st and 3rd Persons *Imperative*, instead of the regular form, as, "Turn *ye* a moment," "Fall *he* that *must*."

5 By joining a positive with a comparative, instead of employing two *comparatives*, as, "Near and *more* near the billows *rise*."

6 By employing both the *noun* and its *pronoun* to the same *verbs*, thus, "My *banks*, *they* are furnished with *trees*."

7 By using *or*—*or* (*for either*—*or*), *nor*—*nor* (*for neither*—*nor*), as, "Nor grief nor pain shall break my rest"

533 In their *choice* of words, the poets, to promote *Harmony* or *Rhythm*, sometimes adopt those which denote, first, particular *sounds*, secondly, *motion*, and thirdly, the *passions* and *emotions* of the mind

a First, by a proper choice of words, a *resemblance* of other sounds intended to be described may be produced thus, we can say, "The *whistling* of winds," "The *hiss* of serpents," "The *crash* of falling timber"

1 In describing *harsh* sounds, words composed of syllables which are difficult of pronunciation are generally used, thus, in Milton,

" — On a sudden open fly,
With impetuous recoil, and *jarring* sound,
Th *infernal* doors, and on their *hinges* *grate*
Harsh thunder"

In this sentence, a grating sound is well expressed by the jarring *r* and hissing *s*

2 In describing *sweet* and *soft* sounds, words formed principally of liquids and *vo* *vels* are the most appropriate, as in the following instance —

" — Heaven opened wide
Her ever-during gates, harmonious sound,
On golden *hinges* turning"

3 Secondly, Words may be used to represent, to a certain degree, *quick* or *slow motion*. Long syllables are used to represent *slow motion*, as in this line,

" O'er hills, o'er dales, o'er crags, o'er rocks they go "

Slowness or difficulty in operation may also be indicated by a succession of *aspirates*, thus,

" Up the *high* hill he leaves a huge round stone "

Short syllables are used to describe *rapid motion*, as in the following line —

" Flies o'er the unabending corn, and skims along the *run*"

c Thirdly, Words are sometimes used as imitative of the *passions* and *emotions* of the mind

Thus a poet in describing pleasure, joy, and other agreeable objects, from the feeling of his subject, naturally runs into smooth, liquid, and flowing numbers. *Elk* and *lively* actions require quicker and more animated numbers, while *melancholy* and *gloomy* subjects are expressed in slow measures and long words.

FIGURATIVE LANGUAGE.

Note—Figurative Language may be deferred by many pupils, till the chapters from “Verbal Criticism,” p 208, to “Sequence of Sentence,” inclusive, p 214, have been completed

LESSON 83.—Exercise 83.—Page 119

534 THE FIGURES OF SPEECH are *deviations* either from the usual *form* or *spelling* of words, from their syntactical *construction*, or from their proper and *literal meaning*

They are divided into, I the Figures of *Orthography*, II of *Syntax*, and III. of *Rhetoric*

I.—FIGURES OF ORTHOGRAPHY

535 The Figures of *Orthography* are *deviations* from the usual *form* or *spelling* of words, and consist of *Elision*, *Prosthesis*, *Paragōgē*, *Synaečsis*, *Diæteresis*, and *Tmesis*

Elision signifies *cutting off* a *letter* or *syllable*, either at the *beginning*, *middle*, or *end* of a word. *Elision* thus consists of three kinds, usually denominated *Aphærēsis*, *Syncopē*, and *Apocōpē*

a *Aphærēsis* takes away a letter or a syllable from the *beginning* of a word, as, 'gan for began, 'gainst for against, 'plaint for complaint

b *Syncopē*, *rejects* a letter or syllable from the *middle* of a word, as, lov'd for lov'd, se'nnight for scrennight

c *Apocōpē* *cuts off* a letter or syllable from the *end*, as, th for the; morn for morning; vale for valley, scant for scanty

536 *Prosthesis* *prefaces* a letter or syllable to the *beginning* of a word, as, en-chain, dis-part, for chain, part.

537 *Paragōgē* *adds* a letter or syllable to the *end*, as, aikaken for awake.

538 *Synaečsis* is the *contraction* of two vowels or of two syllables into one, as, ae in Israel, ie in alienate, pronounced as

if written *Is-al, al-ye-nate* Two words, also, are frequently contracted into one, as, 'Tis for it is, 'twas for it was, we'll for we will

539 *Diāerēsis* is the division of one syllable into two, by placing the mark over the latter of two vowels, as, in *zoology* This figure very rarely occurs in English

540 *Tmesis* (pr *mēsis*) separates a compound word, by putting a word between, as, "To God *ward*," that is, "Toward God"

The preceding figures, being almost exclusively confined to *Poetry*, are seldom admitted into *Prose*

II.—FIGURES OF SYNTAX

541 The *Figures of Syntax* are *Ellipsis*, *Pleonasm*, *Enallāge*, and *Hypōrbāton*

542 a *Ellipsis* is the omission of words necessary to supply the regular or full construction (See 443)

b When different persons are jointly spoken of, the verb and pronoun agree with the first person rather than with the second, and with the second rather than with the third, by the figure called *Sylycysis*, thus, *I* and *thou*, *I* and *he*, are syllabically the same as *we*, *you* and *he* the same as *ye* or *you*

c *Apposition* signifies the concord existing between two or more nouns under the same regimen, as, "William the King"

543 a *Pleonasm* is the use of *superfluous* words, as, "I went home full of a great many serious reflections" Here, the words *a great many* must be cancelled, as unnecessary. So, in "this here," "that there," the words *here* and *there* must be omitted

b *Pleonasm* is a fault to be avoided in writing, except in expressions of earnestness of affirmation on an interesting subject in solemn language, or in poetical description, as, "We have seen with our eyes,"—"The sea girt isle"

c *Polyryndeton*, or the repetition of a conjunction, is a figure employed when we wish to dwell on each particular, as, "Power, and wisdom, and goodness, shine forth in the works of creation"

d *Periphrasis* is the use of several words to denote one object, as, "The juice of the grape," for *wine* "The Lord of hosts," for the *Almighty* "The fair sex," for *women* This figure is frequently necessary to render our meaning distinct

544 *Enallāge* is the use of one *part of speech* for another, and is confined to poetry, as, "Slow rises merit, when by poverty depressed"

545 *Hypōrbāton* is the *transposition* of words, as, "Come, nymph demure" This figure frequently imparts energy to a sentence, and is very common in poetry

III.—FIGURES OF RHETORIC.

LESSON 84.—Exercise 84.—Page 119

546 *a* The *Figures of Rhetoric* are *deviations* from the proper and literal *meaning* of a word or phrase

b A word is said to be used *literally*, when it is employed to describe any thing according to the *ordinary* mode of expression, and *figuratively*, when, though retaining its usual signification, it is applied in a manner different from its common application. Thus, when I use the word *pillar* as supporting an edifice, I employ it *literally*, but when, speaking of a man, I say, "He is the *pillar* of the state," I use it *figuratively*. For though, in the latter example, the word *pillar* is used in its common signification, to denote that which supports something placed upon it, yet it is applied to an object *different* from those to which it is usually applied. Instead of being applied to a solid mass of stone, &c., supporting a material edifice, it is applied to an intelligent being supporting the state

547 Figurative Language is, in general, the expression of a lively imagination, employing words which, originally, were descriptive of sensible objects only, but which, from an apparent affinity, are equally applicable to *mental* perceptions. Thus, we speak of a *piercing* judgment, a *clear* head, a *soft* or a *hard* heart. We also say *inflamed* by anger, *swelled* with pride, *melted* with grief, and these terms are almost the only significant words which we have for such ideas

548 Figures are frequently divided into Figures of Words and Figures of Thought

a Figures of Words are commonly called *Tropes*. A *Trope* consists in a word's being employed to signify something that is different from its original and primitive meaning, so that if we alter the word we destroy the figure. Thus in the sentence, "Light arreth to the upright in darkness," the trope consists in "light and darkness" not being meant literally, but substituted for *comfort* and *adversity*, on account of some resemblance or analogy which light and darkness are supposed to bear to those conditions of life. Under *Tropes* may be comprised—*Metaphor* (*comparison* or *simile*), *allegory* (*with fables and parables*), *metonymy*, *synecdoche*, *irony*, *hyperbole*, *anæstomasia*, and *euphemism*

b Figures of Thought suppose the words to be used in their proper and literal meaning, and the figure to consist in the turn of the *sentiment*. They appear in *Personification*, *apostrophe*, *antithesis*, *interrogation*, *exclamation*, *fusion*, and *climax*, in which, were the words varied, or translated from one language into another, the same figure in the thought would be preserved. In the following pages, however, we shall consider *Tropes* and *Figures* as synonymous, and treat of them under the same head

549 THE ADVANTAGES OF FIGURES OR SPEECH.—First, Figures of Speech *enrich a language*, by rendering it more copious—Secondly, They *add dignity to the expression of our sentiments*, particularly in poetry. Thus, to say of soldiers, that "they were brave and courageous," is to express ourselves simply, the sentiment is much more powerfully conveyed by Heber in the following line—"Their limbs all iron, and their souls all flame."—Thirdly, Figures tend to illustrate a subject

or throw light upon it. For they frequently render an abstract conception, in some degree, an object of sense, by surrounding it with such circumstances as enable the mind to lay hold of it steadily, and contemplate it fully—Fourthly, Figures sometimes contribute in producing conviction, as truth is thus conveyed to the mind in a more lively and forcible manner than it otherwise could be, as in the following example “A heart boiling with violent passions will always send up infatuating fumes to the head.” An image that thus presents so much congruity between a moral and a sensible idea, serves, like an argument from analogy, to enforce what the author asserts, and to induce belief—Fifthly, Whether we endeavour to rouse sentiments of pleasure or aversion, we can always heighten the emotion by the figures which we introduce, by leading the imagination to a train either of agreeable or disagreeable, of exalting or debasing ideas, correspondent to the impression which we seek to make.

550 The following are the principal Figures of Rhetoric—*Comparison* or *Simile*, *Metaphor*, *Mēt' onym'y*, *Synec'dōchē* or *Comprehension*, *Personification* or *Pisopopū'a*, *Apos'tiophē*, *Allegory*, *Antithesis*, *Allusion*, *Hyper'bōlē*, *Irony*, *Sarcasm*, *Paralepsis*, *Interrogation*, *Exclamation*, *Vision*, *Repetition* or *Climax*

551—1 a A SIMILE or FORMAL COMPARISON is the resemblance in some one particular between two objects of different kinds or species. This resemblance is expressed by the words *like* or *as* thus, we can say of a horse, “He is as *swift* as the *wind*,” and of a man, “He is as *firm* as a *rock*.” Here the resemblance between a horse and the wind is in *swiftness*, and between a man and a rock in *strength*.

b As comparisons must be instituted between objects of *different species*, it is improper to compare one *man* with *another*, one *arbour* with *another*, or one *army* with *another*. c The objects must always be attached to *different species*; thus, we can properly compare A *hero* to a *lion*, *night* to *old age*, *life* to an *ocean*, an *army* to a *torrent*. So, we may compare a mighty *poet*, who pours his thoughts in the *violence* and *rapidity* of *verse* to a *river* swollen with *rain* *hurrying* all before it—Objects of *Comparison*, therefore, must be those of *different kinds*,—while those of *Contrast* are of the *same kind*.

c As Comparisons imply some degree of deliberation, they appear inconsistent with the expression of *violent passion*. On such occasions, *metaphors* may, with propriety, be introduced.

552 a RULE FOR THE APPLICATION OF SIMILLS—A Simile must be *striking*, *natural*, and *suitable* to the subject and the occasion, as, “The *music* was *like* the *memory of joys* that are past, pleasant and mournful to the soul.” Here the comparison is made *not* between one kind of music and another, but, between *music* and the *memory of joys* that are past. The resemblance is therefore happy and striking, and awakens all the tender sensibilities suggested by the objects of comparison.

b The preceding rule will exclude all comparisons that are *too true* and *obvious*, *too faint* and *remote*, or *too difficult* for ordinary apprehension, or which are *not suitable* either to the subject or the occasion.

c A due regard must, of course, be had to the class of readers whom we are addressing. What is *true* to well informed persons, may possibly be *new* to others. And again, a comparison which is quite *allowable* now, may, in the advance of *new* *ideas*, fall under the objection just mentioned. In either case, however,

553 A Comparison is sometimes introduced purposely to *lessen* or *depreciate* an object. This is effected by associating the principal subjects with something *low* or *despicable*, thus, Milton compares the *fallen angels* to a *herd of goats* —

The overthrown ho rais'd, and, as a *herd*
Of *goats* or *timorous flocks* together throng'd,
Drove them before him thunderstruck, pursued
With terrors and with furies to the bounds
And crystal wall of heav'n, which opening wide
Roll'd inward, and the spacious gap disclos'd
Into the wretched deep

LESSON 85.—Exercise 85.—Page 119

554—2 a METAPHOR.—A *Metaphor* is founded on the *resemblance* which one object bears to another, and differs from a simile only in being expressed in a *shorter form* (generally in *one word*), without the *signs* of comparison *like* or *as*, thus, "Thy word is a *lamp* to my feet" In this example, *lamp* is used metaphorically to affirm that the Divine word instructs men in the *course of conduct* to be pursued, just as a *lamp* directs them in the dark how to choose their footsteps

b When I say, "Man is *like* a wolf to man," I use a simile, but when I say, "Man *is* a wolf," I employ a metaphor. When a writer, therefore, designates man as a *wolf*, he must describe only *such* of the qualities and appearances of the *wolf* as are suitable to his subject. Caution is necessary to know at *what point* the resemblance ceases. Thus, were he to say, "Man *is* a wolf to man, that *murders* and *devours* his fellows," he would be extending the metaphor too far. A wolf may be said "to *kill* and *devour*," but, not to *murder* his fellows.

555 There are four *sources* of Metaphors —

1st When the resemblance lies between *Rational* and *Irrational* animals, thus, Our Saviour is styled "the *Lamb* of God" Cicero styles Piso "the *vulture* of the province"

2nd When the resemblance lies between *Rational* Beings and *Inanimate* objects, thus, Jesus is frequently styled "a *vine*, a *door*," &c, Chatham was designated "the *bulwark* of the state"

3rd When the resemblance lies between *Irrational* animals and *Inanimate* objects, as, "His horses have become the *Charybdis* (vortex) of his estate"

4th When the resemblance lies between one *Inanimate* object and *another*, as, "Her hand encircled bore a bracelet *starred* with gems" "Old age is the *sunset* of life."

556 RULES FOR THE APPLICATION OF METAPHORS —Rule 1
 —a As a metaphor is founded on the resemblance between two objects, that resemblance must be so evident, that what is affirmed of the one may be equally applicable to the other, thus, the Psalmist says, "The Lord is my *rock* and my *fortress*, my *deliverer*, my *God*, my *strength*, in whom I will trust"

b **REMARKS** —The reader, acquainted with the state of Eastern countries when the Psalmist uttered these words, will readily perceive the appositeness of the metaphor employed in this example. In a country infested by numerous banditti, what so suggestive of security as a *rock* defended by a *fortress*? —or what so consolatory as the conviction that should a sudden attack be made, a *deliverer* was at hand, his own *God*, his *strength*? So, metaphorically, in a *moral* and *spiritual* sense, the man whose hopes and aims and principles are built on God, possesses a *rock* and *fortress* against every marauding spiritual adversary that would attempt to disturb his peace, or rob him of his heavenly inheritance.

c According to the preceding rule, metaphors that are *forced* or *far-fetched* must be avoided. Thus, were a poet to say, "*tenacious paste of solid milk*," instead of the simple word "*cheese*," he would be introducing a metaphor that was *forced* and inelegant.

d As Metaphors are intended to *illustrate* a subject, they must not be taken from the *more abstuse* branches of the arts and sciences, with which few persons may be acquainted, on the contrary, they should be derived from the most frequent occurrences of *art* or *nature*, or from the *civil transactions* and *customs* of mankind.

557 Rule 2 —a Metaphors should be *suited* to the *nature* of the subject of which we treat. Some are allowable, nay, beautiful, in *poetry*, which are inadmissible in *prose*, some may be graceful in *orations*, which would be very improper in *historical* or *philosophical* composition. Care, therefore, is requisite to employ only those metaphors which are neither too lively nor too elevated for our subject, that we may neither attempt, by means of them, to force the subject into a degree of elevation which is not consistent with it, nor, on the other hand, allow it to sink below its proper dignity. In a serious discourse, therefore, to speak of "*thrusting, cligion down our throats*," degrades the subject by the meanness of the metaphor.

b This Rule is also frequently violated by combining objects which have no correspondence. Thus, Shakspere says, "He cannot buckle his distempered cause within the *bell* of rule." It is evident that there can be no resemblance between a distempered cause and any body that can be confined within a *bell*.

558 Rule 3 —a In *constructing* a metaphor, the writer should confine himself to the *simplest* expressions, and employ such words only as are literally applicable to the imagined nature of his subject. He must also carefully avoid intermixing *plain* and *figurative* language when describing the same object, otherwise, one part of the description will be understood *literally*, and the other *metaphorically*.

Violation—"A stubborn and unconquerable *flame* creeps in his veins, and *drinks* the stream of life" The writer has been comparing a fever to a *flame*, and ought not to have employed any words that were not applicable to the metaphor. A *flame* may be supposed to *creep* in a man's veins, but can never be said to *drink* a stream.

b The preceding rule requires *consistency of language* in the expression of a metaphor, thus, if we speak of the passions as being *inflamed*, we must not at the same time speak of *rooting them out*, but of *extinguishing* them. If we speak of a *rooted* prejudice, it must not be *subdued* or *extinguished*, but *eradicated*.

559. Rule 4—*a* In describing the same subject, we must avoid joining together *different* or *mixed* metaphors

Violations—Addison, speaking of the frailty of our nature, says, "There is not a single view of human nature which is not sufficient to *extinguish* the *seeds* of pride." A view may enable us to *discover* the beauty of an object, but can never be said to *extinguish* it—Again, "I bridle in my struggling muse with pain, That longs to launch into a bolder strain" The muse, if figured as a horse, may, indeed, be *bridled*, but when we speak of *launching*, we make it a *ship*, and by no force of the imagination can it be supposed both a *horse* and a *ship* at one moment, *bridled* to prevent it *launching*!

b When we are in doubt, whether the metaphors introduced are or are not of the *mixed* kind, we should *try to form a picture from them*, and consider how the parts would agree, and what sort of a figure the whole would present, when delineated with a pencil. By this means we become sensible whether, as in the faulty instances just given, inconsistent circumstances are mixed, and a monstrous image thereby produced, or whether the object is presented throughout in one *natural* and *consistent* point of view.

c We should avoid not only *mixing* metaphors on the same subject, but also *crowding* them together

Violation—"There is a time when factions, by the vehemence of their fermentation, stain and disable one another." In this sentence, factions are represented, first, as discordant *fluids*, the mixture of which produces violent fermentation, and afterwards, operations and effects are imputed to them which belong only to *solid* bodies in motion. It would be proper to say, "There is a time when factions maim and dismember one another by forcible collision."

560. Rule 5—*a* Metaphors should not be *pursued too far*. When we dwell too long upon the resemblance on which the figure is founded, and carry it into all its minute circumstances, we fatigues the reader by this play of fancy, and render our discourse obscure. This is called *straining* a metaphor.

Violation—"The religious," says Hervey, "seem to lie in the bosom of the earth, as a wary pilot in some well-sheltered bark. There they enjoy safe anchorage, are in no danger of foundering among the seas of prevailing iniquity, or of being shipwrecked on the rocks of temptation. But, ere long, we shall behold them hoisting the flag of hope," &c. Such inflated language as this serves not to instruct, but to distract.

b Metaphors, expressed by *single words*, may be introduced on every occasion, from the most careless effusions of conversation to the most passionate expressions of tragedy, and, on all

these occasions, they are, perhaps, the most beautiful and significant language that can be employed. The following is an instance —

“Man”

Thou *pendulum* betwixt a smile and tear”

Remarks — Here the writer, under a deep impression of the varieties in the life of man, in a sudden, striking manner, calls him a *pendulum*, leaving it to the excited imagination of the reader to trace out the resemblance

561 a *Extended Metaphors*, which are very appropriate to *Descriptive Poetry* and the higher species of *Oratory*, require great care and skill to preserve consistency throughout. *Pope* frequently employs them with effect, as in the following instance —

“Let us (since life can little else supply
Than just to look about us and to die)
Extriate free o'er all the scene of man,
A mighty maze, but not without a plan,
A wild, where *weeds and flowers* promiscuous shoot,
A garden, tempting with *forbidden fruit*
Together let us beat the ample field,
Try what the *open*, what the *covert* yield,
The *latent tracks*, the *giddy heights* explore,
Of those who blindly creep, or sightless soar”

b *REMARKS* — In metaphors of this kind, all the particulars of the *primary* subject should have others corresponding to them in the *metaphorical* one. Care, therefore, should be taken that their qualities be not interchanged, and that those particulars which belong to the *primary* subject *only*, may never appear in the *metaphorical* one. In the preceding example, the “mighty maze” may represent the human constitution. The “plan” may be the leading principles and feelings of human nature. The “weeds and flowers” are virtues and vices, weaknesses and abilities. The “forbidden fruit” is temptation to irregular indulgence or passion. The “open parts” designate the knowledge which we can acquire and enjoy. By “the covert” is meant such workings of the mind or economy of the body as we cannot explain. The “latent track” may denote abstruse speculations, and “giddy heights” may signify ambitious designs.

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562.—3 a *MYTONYMY* is the change of such names as have some *relation* to each other, as when we put the *cause* for the *effect*, or the *effect* for the *cause*, the *container* for the *thing contained*, the *sign* for the *thing signified*.

Thus, 1 The *cause* for the *effect*, or, the *author* for his *works*, as, “I am reading *Virgil*,” that is, his *works* — 2 The *effect* for the *cause*, as, “*Gray hairs* should be respected,” that is, *old age* — 3 The *container* for the *thing contained*, as, “The *kettle boils*,” meaning the *water*. “A *flourishing city*,” meaning the *inhabitants* — 4 The *sign* for the *thing signified*, as, “He *assumes* the *sovereignty*” (See 668.)

b *Antonomasia* is when an office or dignity is used for some individual, or when a distinguished man is called by some particular name, as, when a great orator is styled a *Demos* or a *Cicero*;—a wise man is called a *Solomon*,—a patient man, a *Job*,—a strong man, a *Samson*, &c

563—4. *a* A SYNECDÖCHÉ, or *Comprehension*, is when the *whole* is put for a *part*, or a *part* for the *whole*, a *definite* for an *indefinite* number, &c, as, “*Man* returns to the dust,” meaning only his *body*, “*He* earns his *bread*,” meaning all the *necessaries* of life

b *Caution*—In applying a synecdoche, care must be taken, that if a *part* is once used to represent the *whole*, or the *whole* to represent a *part*, the same mode must be preserved throughout, in order to avoid a confusion of terms and ideas

564—5 PERSONIFICATION, or *Prosopopēia*, is that figure by which we ascribe *intelligence* and *personality* to irrational animals and inanimate things, as, “*My children, the aged Goat* replies,” “*The thirsty ground*,” “*The angry ocean*,” “*The mountains saw Thee, O Lord, and trembled*”

565 *a* The *lowest* kind of Personification is when we attribute *some* of the properties or qualities of living creatures to inanimate objects, as, “*The angry ocean*,”—“*a furious dart*,”—“*a smiling morn*,”—“*the sullen sky*” Expressions of this kind are very common in Descriptive Poetry

b A *second* and *higher* kind is when *inanimate* objects or *abstract* ideas are introduced as acting in a more sustained manner, like living creatures. This species of Personification is very frequently exhibited in poetical descriptions, and in the highest species of Oratory. The following is an instance from *Thomson*—

“But yonder comes the powerful *king* of day,
Rejoicing in the east. The lessening cloud,
The kindling azure, and the mountain’s brow
Illum’d with fluid gold, *his* near approach
Betoken glad”

c The *third* and *highest* kind is when *inanimate* objects and *irrational* beings are introduced not only as *feeling* and *acting*, but also as *listening* and *speaking*. This kind is appropriate only for representing some strong emotion, either of love, anger, indignation, or of grief, remorse, or melancholy. The following address of Satan, when left in torment by the Messiah, is a fair specimen—

“O Earth, Earth, Earth! cannot my groans prevail
Thy stony heart to emboucl me alive
Under this rock, before to morrow’s sun
Find me here weltering in the sordid dust,
A spectacle of scorn to all my host,
Wont to behold in me their kingly chieft?”

d *Caution*—In *prose* composition, this figure requires to be used with great moderation and delicacy, for the same assistance cannot be obtained as in poetry for raising passion to its proper height by the force of numbers and the glow of style

566—6 An APOSTROPHE is a *turning off* from the subject of discourse to address some other person, dead or absent, or some object, as if that person or object were actually before the speaker. Thus David, in his lamentation over Saul and Jonathan, says, “How are the mighty fallen in the midst of the battle! O Jonathan, thou wast slain in thy high places. I am distressed for thee, my brother Jonathan, very pleasant hast thou been unto me, thy love to me was wonderful”

567—7 An **ALLEGORY** is a series of metaphors continued through an entire narration, and represents one subject by another which is analogous to it. The subject thus represented is not *formally* mentioned, but will be easily discovered by reflection

Thus, the Psalmist (Ps lxxx 8—16) depicts the *Jewish nation* under the symbol of a *vine* — “Thou hast brought a vine out of Egypt. Thou hast cast out the heathen, and planted it. Thou preparedst room before it, and didst cause it to take deep root, and it filled the land. The hills were covered with the shadow of it, and the boughs thereof were like the goodly cedars. She sent out her boughs unto the sea, and her branches unto the river. Why hast Thou broken down her hedges, so that all they which pass by the way do pluck her? The boar out of the wood doth waste it, and the wild beast of the field doth devour it”

568 *Caution* — In an Allegory, as well as in a Metaphor, such terms only must be employed as are *literally* applicable to the *representative* subject, nor must any circumstance be added that is not strictly appropriate to this subject, however justly it may apply to the *principal*, either in a figurative or in a proper sense. Thus if, in the example just given, instead of describing the vine as *wasted* by the *boar* out of the wood and *devoured* by *wild beasts*, the Psalmist had said, that it was *afflicted* by the *heathen*, or *overcome* by *enemies*, this would have destroyed the allegory, and produced the same confusion that has been remarked in those metaphors in which the figurative and the literal sense are confounded together

569 *a* Allegories are the same as *tales* or *parables*, which, in ancient times, formed a favourite method of imparting instruction, what is called the *moral*, is the simple meaning of the allegory

b Many Allegories occur in the Scriptures, of which Nathan's reproof of David (2 Sam xii 1—7) and the Parables of our Lord are instances. Bunyan's *Pilgrim's Progress* is an Allegory

570—8 An **ANTITHESIS** is the *contrast* or *opposition* between two *objects*, two *actions*, or two *qualities*, that their difference may be rendered more apparent, thus, We contrast the *savageness* of the tiger with the *meekness* of the lamb, the *cruelty* of Nero with the *forbearance* of Titus. This figure is mostly employed in the delineation of characters, particularly in biography, history, and satire. The following is an instance — “He can *bribe*, but he cannot *seduce*. he can *buy*, but he cannot *gain*, he can *lie*, but he cannot *deceive*”

571 *Caution* — When objects are compared or contrasted, the resemblance or the opposition must be denoted, not only by the words, but by the structure of the sentence

a Thus, “A friend *exaggerates* a man's *virtues*, an enemy his *crimes*.”

Here the *actors* and *objects* are contrasted, the verb *exaggerates*, being common to both, is expressed in the first clause and understood in the second

b “Between *fake* and *true* honour a distinction is to be made. The former is a *blind* and *noisy* applause, the latter is an *internal* and *more silent* homage”

c A continued *succession* of *antitheses* must be avoided, otherwise our expressions will appear too studied and laboured, conveying an impression that greater attention has been paid to the *manner* of saying a thing than to the *thing itself* (See 693.)

572—9 *a* An ALLUSION is a figure by which some word or phrase in a sentence recalls to our mind, either some well-known fact in history, or *fable* in mythology, or the *sentiments* of some distinguished writer—In all *allusions*, the subject referred to should be readily perceived, otherwise a deeper shade will be cast on those objects which were intended, by this means, to be illuminated.

b “A writer in the Edinburgh Review,” to quote the words of Professor Newman, “thus remarks on the poetry of Milton—

“‘Change the structure of the sentence, substitute one synonym for another, and the whole effect is destroyed. The spell loses its power, and he who should then hope to conjure with it, would find himself as much mistaken as Cassim, in the Arabian tale, when he cried ‘Open Wheat,’ ‘Open Barley,’ to the door which obeyed no sound but ‘Open Sesame’’’”

Here the allusion is to one of the popular tales of the day, and hence it is pleasing and easily understood

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573—10 An HYPERBÖLÉ is a figure which represents things as *greater or less, better or worse*, than they are in reality, thus David, speaking of Saul and Jonathan, says, “They were *swifter than eagles, they were stronger than lions*”

574 *a* Hyperbolical language is frequently the effect of passion, for the passions, whether *love, terror, amazement, indignation, anger, or grief*, throw the mind into confusion, and exaggerate their objects. Hence, hyperboles generally appear in *tragedy* during the storms of passion, or in the higher kinds of poetry and oratory

b Caution—An hyperbole should never be used in prose in the description of anything ordinary or familiar, and when used on other occasions, it should be expressed as briefly as possible. In instances, however, of *humour* and *drillery*, hyperboles are frequently introduced *purposely to magnify or degrade the subject*. In *poetry*, also, a greater latitude may be allowed than in prose, but even here, we should be on our guard lest the figure degenerate into bombast

575—11 *a* IRONY is a figure in which we utter the very reverse of what we intend should be understood, with a view to add *force and pungency* to our observations. Thus, when we style a *thief*, “A mighty honest fellow indeed,” we speak ironically. The real sentiments of the speaker are evinced by the *sneering accent*, the *air*, the *extravagance* of the praise, contrasted with the well-known character of the person or thing addressed

b This figure is generally employed in satirizing the *foibles* and *follicles* of mankind, for those individuals on whose minds the soundest arguments would have no effect, are not proof against the poignancy of wit and *raillery*. We therefore find that the most serious persons have, on proper occasions, had recourse to the use of this figure. Thus the prophet Elijah sneeringly challenges the priests of Baal to prove the truth of their deity in these words,—“Cry aloud for he is a god, either he is talking, or he is pursuing, or he is on a journey, or peradventure he sleepeth, and must be awaked”—1 Kings viii 27

576—12 SARCASM, a kind of irony, is a keen satirical expression, intended to insult and mortify a person; thus the Jews,

when they derided Christ insultingly said, "He saved others, Himself He cannot save."

577—13 *Paralepsis* or *Omission*, is a figure by which we pretend to *omit* what we are really desirous of enforcing, as, "Your idleness, *not to mention your impertinence and dishonesty*, disqualifies you for the situation"

578—14 An *Interrogation* is used literally to *ask a question*, but figuratively it is employed, when the passions are greatly moved, to *affirm* or *deny* more strongly. Thus, "The Lord is not a man, that He should lie, neither the son of man, that He should repent *hath He said, and shall He not do it?* or *hath He spoken, and shall He not make it good?*"

579—15 *Exclamation* is used to express agitated feeling, admiration, wonder, surprise, anger, joy, grief, &c, thus, "O the depth of the riches both of the wisdom and knowledge of God! how unsearchable are His judgments, and His ways past finding out!"

580—16 *Vision* or *Imagery* is a figure used only in animated and dignified compositions, when, instead of relating something that is past or future, we employ the *present* tense, and describe it as actually passing before our eyes

Thus Cicero, in his fourth oration against Catiline, says, "I seem to myself to behold this city, the ornament of the earth, and the capital of all nations, suddenly involved in one conflagration I see before me the slaughtered heaps of citizens, living unburied in the midst of their ruined country. The furious countenance of Cethagus rises to my view, while, with a savage joy, he is triumphing in your miseries"

581—17 *a* *Climax* is a figure in which the sense *rises*, by successive steps, to what is more and more important, or *descends* to what is more and more minute, as, "There is no enjoyment of property without government, no government without a magistrate, no magistrate without obedience, and no obedience where every one acts as he pleases"

b *Climax* is the same as *Amplification*, *Enumeration*, or *Gradation*

c A writer or speaker who, by force of argument, has established his principal point, may sometimes introduce this figure with advantage at the close of his discourse

582—18 The *Anticlimax*, or the opposite of *Climax*, is sometimes introduced to *diminish* great objects, and render such as are diminutive even more so

583 *a* In addition to the preceding Figures of Speech, there are others such as the *Latolæ*, which affirms more strongly by

denying the contrary—the *Parallelism*, or the similar construction of the members of a sentence, the *Crackets*, or abuse of words, in which the words are wrested from their proper meaning—as, a *beautiful* voice, a *sweet* sound.

8. *A Pepernure* is the softening of an offensive or harsh expression, thus in speaking of a man, instead of saying 'he has a *treacherous* disposition,' 'a *cowardly*,' 'he has a *treacherous* soul' (See 159).

384 Directions in the Application of Figurative Language

1 Carefully study the preceding Lessons in consecutive order, and work the Exercises adapted to the same in the volume of Exercises, pp 119 to 128.

2 In *Judging the Poets, Orators, and Dancers* in our language notice on what occasion figurative expressions are employed, and what impression is, by that means, made on your mind. Critically analyze each figure, that you may understand to what extent it has contributed to the embellishment of the author's sentiment. The most striking of these figures should be lodged in your memory and be made the topic of conversation with some intelligent friend or, at least, entered and duly classified in some memorandum-book reserved for that purpose. Simply marking them in the margin of the author, except as subsidiary to the memory, will be found insufficient.

3 In your *own composition* be very sparing, for a time, in the use of Figurative Language, till extensive reading and careful critical practice shall have taught you on what occasions, and to what extent, this most difficult kind of language can with advantage be employed.



VERBAL CRITICISM.

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585 *VERBAL CRITICISM* is the art of judging, by determinate principles, of the correctness or incorrectness of a writer's *expression*, both with regard to the *choice* and *arrangement* of his words, and the *structure* of his sentences.

586 *LITERARY CRITICISM* extends to the examination both of *thought* and *taste*, as well as *expression*, and depends on the application of *extensive knowledge, sound judgment, and correct taste*, in estimating how far a writer adheres to *truth* and *nature* in his delineations. The subsequent Rules and observations will be principally restricted to the former of these branches—namely, *verbal criticism*.

587 *Verbal Criticism* may be considered under the two following heads—

I The Nature and Laws of Language

II. Style

I.—NATURE AND LAWS OF LANGUAGE.

588 *Language* is the utterance of intelligible sounds, and forms the medium by which the mind communicates its thoughts. It is either *articulate* or *inarticulate*. The former is confined to man, the latter is common to other animals as well as to man.

589 *Inarticulate language* consists of those *instinctive sounds* or *cries* by which animals express their sensations and desires.

Thus, the *neighing* of the horse, the *barking* of the dog, the *chirping* of fowls, &c., are sounds perfectly understood by the animals uttering them—Man, also, has a natural language intelligible to the whole of the human race. This however, is extremely defective, being confined entirely to the general expressions of *joy, grief, fear*, and the other *passions* or *emotions* of the mind, it is, therefore, wholly inadequate to the purposes of *rational intercourse*, and the infinitely diversified ideas of an intelligent being. Hence the necessity of *articulate language*.

590 *Articulate language* is that *system of expression* which

is composed of simple sounds, variously *modified* by the organs of speech, and combined into words as *signs* of our ideas

The organs of speech are the lips, the teeth, the tongue, the palate, the throat, and the nose

591 a WORDS, though closely connected by frequent use with the things signified, have no *natural affinity* with them. Thus, the word *fire* might have denominated the substance which we call *ice*, and the word *ice* might have signified *fire*, &c. It is, therefore, *custom* only, or the tacit consent of a people, that affixes to certain things a certain word or sound by which it may be known.

b There are many words, it is true, the sounds of which are *imitations* of the noise produced by the things signified. Thus, one wind is said to *whistle*, another to *roar*, a serpent to *hiss*, a fly to *buzz*, &c. But instances of this kind are only few in number. Words, therefore, may be considered principally as *symbols*, and not as *imitations*, as *arbitrary* or instituted, and not as natural signs of ideas — The correctness of this mode of considering the nature of speech in general, will be more apparent if we attend to the manner by which children are taught a language. Suppose a *book* is held out to a child for the first time, an *impression* or *idea* is thus conveyed to his mind by the organ of sight. While this impression continues, suppose farther that the sound *book* is distinctly uttered, he will then have an *impression* or *idea* of the sound conveyed through the sense of hearing, which will be rendered more distinct if he himself be taught to enunciate it. The two ideas, namely, that of the *object*, and that of the *sound*, will then, if long continued, or often repeated, coalesce in his mind, and become so strongly connected, that the *idea* of the object will suggest that of the sound *book*, and, on the other hand, the sound will recall the *idea* of the object — The principle on which this coalition is founded, is a law of the human mind known under the name of *association of ideas*, and the progress of the learner in connecting other ideas with other sounds is only a repetition of the operation, till the whole language is acquired.

592. a THE ORIGIN OF LANGUAGE — We learn from the Scriptures that Adam *named* all creatures, and hence we naturally infer that language must have been the *gift of Heaven*

b Indeed, what can be more *otional*, as well as more probable, than to suppose that *He*, who formed the organs of man, should at first instruct him in the proper use of them? Not, however, that we suppose the language of our first parents was as copious as most modern languages, or that the identical language which they used is now in existence. Many of the primitive radical words may and probably do exist in various languages, but observation teaches us that languages must improve and undergo considerable changes as knowledge increases, and be subject to continual alterations, from other causes incident to men in society *

593 a *Articulate language* is either *oral* or *written*. *Oral* language is the expression of our ideas by intelligible sounds or

* Horne Tooke's assertion, that language is of human invention, is, like some other of his assertions, very untenable. "This method of referring words," says he, "immediately to God as their framer, is a short cut to escape inquiry and explanation. It saves the philosopher much trouble, but leaves mankind in much ignorance, and leads to great error." But what ignorance, we would ask, can the supposed *Divine* origin of language perpetuate among mankind? or how can it lead to great error? Unless we can ascertain the *true origin* of language, we are just where we were as to ignorance or error, whether we assume a *Divine* or a *human origin*.

voids *Written language is the representation of significant sounds by letters or characters*

*b Oral language we have reason to suppose continued long to be the only medium by which knowledge could be imparted or social intercourse maintained. But, in the progress of knowledge, various methods, such as *hieroglyphic* & *pictorial*, &c were devised for attaining a more permanent and extensive vehicle of thought. At length, words were reduced to their simple articulate sounds, and these letters were adopted to denote those sounds. Hence, letters are marks for certain sounds, and by a combination of these elementary marks or letters all words, signs of thought, are made visible in writing and again transferred from the eye to the mind — By oral language we communicate our thoughts only to those that are present, but by means of written language we can convey them to the most distant regions, as well as to future generations.*

Of the Usage which constitutes the Law of Language

594 a UTILITY OF GRAMMAR — As language is composed of arbitrary words derived from various sources, and subject to numerous modifications and combinations, the necessity of uniformity of expression, in order to be accurately understood, would naturally suggest itself to every reflecting mind. Hence, we find among the Greeks and Romans, as among other nations, attention was early paid to a systematic arrangement of those modes of expression which seemed best calculated to convey the meaning intended. The system which professes to unfold and illustrate the rules and principles by which uniformity or accuracy of expression is secured is called Grammar. Those principles which are applicable to all languages constitute what is termed *Universal Grammar*, while those which are confined to any one Language are denominated *Particular Grammar*.

b No Grammarian can, of his own authority, alter any mode of expression or assign to a word a signification different from that which has been allotted to it by established usage. He is properly the compiler and systemizer of laws already existing and not the promulgator of new laws of his own framing. He may indeed recommend this or that mode of expression, as more agreeable to analogy, but it must remain with the public whether or not his advice be adopted. His business is to observe the agreement or disagreement of words, the regularity or dissimilitude between different forms of expression, to reduce those that are similar under the same class and by a careful induction of particulars to establish general propositions. By these means, he greatly facilitates the study of the language to foreigners, renders natives more perfect in the knowledge of it, and, at least, gives greater stability, if not a permanency to custom.

595 A Rule, in Grammar, is an established mode or form to which a large number of particular things is subject, either in inflection, concord, position, &c., thus, it is a rule, in English, that the plural of nouns should be formed by adding *s* to the singular — *is book, books*.

596 a An exception from a rule is a deviation from the mode observed by the larger collection, thus, the plural of *beau* is formed by adding *i* instead of *s*, as *beaux*, because it is thus formed in French from which language it is derived.

b The exception to a rule arises, either because the word or phrase thus used has been derived from another language, or because custom has assigned that mode, in either case, however, it now forms a *law* of the language, and must be observed as much as the rule itself

597 Both the rules and exceptions of a language must have obtained the sanction of *established*, or, as it is generally denominated, *good usage*, and this usage must be *reputable*, *national*, and *present*

598 *The Usage which gives law to language must, in the first place, be Reputable*

By *reputable usage* is meant that *mode of expression* which has been adopted by *Authors*, distinguished for combining extensive knowledge with the talent for communicating it

599 *a* The *conversation* of men of rank and eminence will certainly have some influence on language. And, in what concerns merely the *pronunciation*, it is the only rule to which we can refer the matter in every doubtful case, but in what concerns the *words* themselves, or their *construction* and *application*, it is of importance to have some *certain, steady, and well-known standard* to which we can refer, a standard to which everyone has access to compare and examine, and this can be no other than authors of *reputation*. Accordingly, we find that these are, by universal consent, in actual possession of this authority, and to this tribunal, when any doubt arises, the appeal is always made.—The attempt of *Webster* to make *conversation* the sole *standard* of correctness is most injudicious and unsafe, for the reasons just assigned

b By *Authors of Reputation* or *Standard Authors*, we mean those who combine extensive knowledge with the talent for communicating it, who have weighed well the propriety of their words and the structure of their sentences. A writer may be valued for the profundity of his knowledge, but if he is deficient in communicating it, he is of no authority *with respect to language*. The estimation in which a writer is held by the public must always decide to what class he belongs, or to what eminence he has attained. Some persons, for instance, may prefer, as a poet, *Parnell* to *Milton*, but no one will dispute the superior fame of the latter to that of the former

c Nor is it upon the authority of a *few* reputable writers that any mode of construction can be deemed properly established. In order to become reputable usage, it must have received the sanction of *many*, if not of the *majority* of writers of this class. The Rule is applicable also both to verbal *Critics* and *Grammarians* *. Though the opinions of such men, formed, as they must be, from a careful investigation of the general principles of a language, *will have, and ought to have, greater weight* than those of any other individuals, yet the single authority of any Critic or Grammarian, however distinguished he may be, is not of itself sufficient to establish any mode which he may recommend, or to reject what he deprecates. He may point out the analogy of the one and the erroneousness of the other, and his arguments may be founded on truth, but it must depend upon the generality of other writers whether or not his opinions shall be adopted. It is, however, to be presumed, that since our language is now extensively cultivated, the deductions of the learned and judicious critic or grammarian will receive greater attention than formerly, and anomalies and irregularities will, consequently, become much fewer

600 *This Usage must, in the second place, be National,—not confined to this or that province, but must form the language of the nation, and be everywhere intelligible.*

* It must be observed, that the office of the Grammarian and that of the Critic, though frequently combined, are yet distinct. The Grammarian is properly the compiler of the *Laws* of the language, and the Verbal Critic is he who *notifies* the abuses that are creeping in

601 *a* In the third place, this Usage must be Present

b Many words formerly in use and occurring in the authorized version of the Bible, in Shakespeare's plays, in Bacon's Essays, and in other writings of that period, from being less suitable than others, are now *obsolete*, that is, have ceased to be employed by good modern writers. In determining, therefore, what words are to be considered *obsolete* regard must be had to the *species* of composition and to the nature of the subject. A greater latitude is allowed to Poetry than to Prose. In Poetry, any word which cannot plead the authority of *Milton* or some standard contemporary poet, may be justly regarded as *obsolete*. In Prose (except in *burlesque*, or in passages of *ancient story*, or when the subject is of some art or science) no word should be employed which has ceased to be used by good writers for the *last century*. This remark is applicable not only to *inappropriate words*, but to *awkward, uncouth declensions and combinations of words*. (See 292 to 297.)

602 *a* The usages of *written* rather than of *oral* language, determine the *Rules of Grammar*, because the former exhibit not only *present* but *national* and *reputable* usage

b Another reason for basing the *Rules of Grammar* on the usages of *written* rather than of *oral language* is, that *oral language* is not generally uttered with sufficient care to avoid mistakes, but *written language* requires greater caution in the choice and accuracy of expression, that the meaning of the writer may be distinctly conveyed.

CANONS OF CRITICISM

LESSON 29.—Exercise 29.—Page 129

603 As *Good Usage* is not always *uniform* in its decisions, unquestionable authorities being found for different modes of expression, it has been thought desirable to draw up certain *Canons* or *Rules* of Criticism, by which the student will be enabled to decide to which mode of expression the preference is due. The subjoined Canons, proposed by Dr Campbell, in his "Philosophy of Rhetoric," have received the approbation of every judicious writer on this subject —

1 Canons to determine the Choice of Words

604 *Canon 1* —*a* When *usage* is *divided* as to any particular words or phrases, and when one of the expressions is susceptible of a different meaning, while the other admits of only one signification, the expression which is strictly *univocal* should be preferred, thus, "To speak *contemptuously* of a person," is better than "to speak *contemptibly*," as the latter term signifies that the *manner* of speaking deserved *contempt*.

b For this reason, *aught*, signifying "anything," is better than *ought*, denoting *itself* *scarcely*, as an adverb is better than *scarce*. *by consequence* is preferable to *of consequence*, which signifies also "of importance."

The term *primitive*, as equivalent to *original*, is preferable to *primary*. The latter is synonymous with *principal* and is opposed to *secondary*, the former is equivalent to *original*, and is opposed to *derivative* or *acquired*.

605 *Canon 2* —*a* In doubtful cases *analogy* should be regarded; thus, *contemporary* is better than *contemorary*, *con-*

being used before a consonant, and *co* before a vowel—as, *comitant, co-eval*.

b For a similar reason, “*he needs*,” “*he dares*,” “*whether he will or not*,” are preferable to “*he need*,” “*he dare*,” “*whether he will or no*” (See 162 *c*, 188 *d*, 298 *d*)

606 *Canon 3*—When expressions are in other respects *equal*, that should be preferred which is the *shortest* and *most agreeable* to the ear

607 *Canon 4*—When none of the preceding Rules are applicable, regard should be had to *simplicity*. On this ground, *accept, approve, admit*, are preferable to *accept of, approve of, admit of*

2. *Canons to determine the Disuse or Rejection of Words and Phrases.*

608 *a* Though no expression or mode of speech, which is not sanctioned by usage, can be justified, we must not, hence, suppose that every phraseology sanctioned by usage is to be retained. In such cases, custom may be properly checked by Criticism, the province of which is, not only to remonstrate against the introduction of any word or phraseology, which may be either unnecessary or contrary to analogy, but also to exclude whatever is reprehensible, though in general use.

b It is by the exercise of this prerogative of criticism, that languages are gradually refined and improved, which would otherwise either become stationary or hasten to decline. In exercising this authority, Criticism cannot pretend instantly to degrade any phraseology, which she may deem objectionable, but she may, by repeated remonstrances, gradually cancel it. Her decisions in such cases, may be properly regulated by the following Canons, as delivered by the same author (See 599 *c*)

609 *Canon 1—a* All words and phrases particularly *haphazard*, and not absolutely necessary, should be dismissed, as, *unsuccessfulness, wrongheadedness*

b A word or phrase is considered *necessary*, when there are no synonymous words, in the event of a dismission, to supply its place, or no way of conveying properly the same idea without the aid of circumlocution

610 The following *Criteria* will enable the student to determine what words are considered objectionable.—

a *Criterion 1* Terms composed of words *already compounded*, the several parts of which are not easily united, such as, *shame-facedness, disinterestedness*

b *Criterion 2.* When a word is so formed and accented as to render it of *difficult utterance*, such as, *questionless, primarily, peremptorily*

c *Criterion 3* A short or unaccented syllable *repeated* at the end of a word is always disagreeable, and should therefore be avoided, as, in *holily, sillily* (See 420 *b*)

611. *Canon 2*—When the Etymology plainly points to a *different signification* from what the word bears, propriety and

simplicity require its dismissal. Thus, the word *bholden* taken for *obliged*, and the verb to *unloose* for to *loose* or *untie*, should be rejected.

For the same reason, *annoyard* and *disanwyl* ought not to be considered synonymous.

612 *Canon 3*—*a* When words become *obsolete* or are never used except in particular phrases, they should be rejected, as they give the style an air of vulgarity, while their general disuse renders them obscure.

b Of the *lief*, *dint*, *whit*, *modi*, *pro* and *con*, furnish examples, as, "I had *is* *li / go*," "*b*, *dint* of argument," "a *modi* point," "it was argued *pro* and *con*." These phraseologies are never admitted into good writing. Thomson, in his "Castile of Insolence," has imitated the antique style of Spenser, and introduced many words now obsolete.

613 *Canon 4*—All words and phrases which, analyzed grammatically, include a *solecism*, should be dismissed, as, "I *had* rather go," for "I *would* rather go," or, "I *d* rather go" (See 400 *c*)

614. *Canon 5*—All expressions which, according to the established Rules of the Language, either, 1, have *no meaning*, or, 2, involve a *contradiction*, or, 3, according to the fair construction of the words, convey a *meaning different* from the intention of the speaker, should be dismissed.

1 Of expressions which have little or no meaning, the following are examples. "*Carrying water*"—"Having a month's mind for a thing." Such expressions ought always to be avoided.

2 Of expressions involving a contradiction the following will serve as an example. "There were four ladies in the company, every one prettier than another." This is impossible.

3 The following expressions convey a meaning different from the intention of the speaker. "He *sings* a good song." This phrase, as it is at present construed, implies that the *sing* is good, but the speaker meant to say, "He *sings well*." In the same manner, when it is said, "This is the best part he acts," the sentence, according to the strict interpretation of the words, expresses an opinion, not of the *richest* of his acting but of the *part or character* which he acts. It should therefore be "He acts this part better than any other." For a similar reason, the following expression is incorrect. "Who is *learning* you geography?" instead of, "Who is *teaching* you geography?" (See 414.)

II.—STYLE

LESSON 90.—Exercise 90.—Page 130

615 **STYLE** is the peculiar *manner* of expression which we adopt to convey our ideas to others. This manner is always more or less influenced by the moral and intellectual character of a writer, and by his peculiar temperament, education, and employment. Certain qualities will, therefore, be peculiar to the individual, while others will be possessed in common with all writers. Thus, whether the style be *concise* or *diffuse*, *plain* or *ornamental*, must depend on the taste and ability of an author, but *perspicuity* of expression is a quality essential in all.

616 The principal qualities of a good Style are *Perspicuity* and *Energy*, and, next in importance, *Harmony*.

PERSPICUITY OF EXPRESSION

617 *a* **PERSPICUITY OF EXPRESSION** implies the use of such words and phrases, and such an arrangement of them, as shall convey our ideas with *clearness*, *accuracy*, and *precision*.

b Perspicuity of Expression is not at all concerned about the correctness of our *sentiments* or the conclusiveness of our *reasonings*. Accuracy in these respects must depend on the application of good sense, careful investigation, and logical skill. The rules of Perspicuity enable us to convey our *meaning*, whatever that may be, with such *distinctness* and *certainty*, as cannot be misunderstood by an ordinary mind.

618 *a* Though Perspicuity is an *essential*, yet, remarks Dr. Whately, it is a *relative* quality, and, consequently, cannot properly be asserted of any work without a tacit reference to the class of readers or hearers for which it is designed. The style which is adapted to the learned may be quite unsuited to the illiterate. We must, therefore, take into consideration the *degree* and *kind* of attention which the individuals whom we are addressing have been *accustomed* to or are *likely* to bestow. Some hearers or readers, for instance, will be found slow of apprehension indeed, but capable of understanding what is very copiously and gradually explained to them, while others, on the contrary, who are much quicker in perceiving the sense of what is expressed in a short compass, are incapable of long attention, and are not only wearied, but absolutely bewildered, by a diffuse style.

b It is not, however, to be understood, because extreme conciseness is ill-suited to hearers or readers whose intellectual powers and cultivation are but small, that a *prolix* style is therefore best adapted to such minds. Both extremes are, in general, improper. Most of those who would comprehend the meaning, when briefly expressed, and many of those who could not do so, are likely to be bewildered by too great an expansion, and, being unable to maintain a steady attention to what is said, they forget part of what they have heard or read before the sense is complete. To avoid the disadvantages both of conciseness

and prolixity, it will frequently be necessary to employ *Repetition*, that is to repeat the same sentiment and argument in many different forms of expression, each in itself brief, but all together affording such an expansion of the sense to be conveyed, and so detaining the mind upon it, as the case may require. Care must, of course, be taken that the repetition be not too glaringly apparent, the variation must not consist in the mere use of synonymous words, but what has been expressed in appropriate terms may be repeated in metaphorical, the antecedent and consequent of an argument, or the parts of an antithesis, may be transposed, or the several different points that have been enumerated, may be presented in a varied order, &c.

619 Perspicuity refers, 1st, to the right use of *Words and Phrases*, 2ndly, to the *Structure of Sentences*.

620 Perspicuity in the use of *Words and Phrases* requires three things, namely—1 *Purity*, 2 *Propriety*, 3 *Precision*.

WORDS AND PHRASES.

Purity.

621 PURITY OF LANGUAGE consists in the use of such words and constructions only as are sanctioned by the *best modern usage*. The two violations of Purity are, 1, *Barbarism*, and 2, *Solecism*—*Barbarism* is the use of, 1, Foreign, 2, Learned, 3, Obsolete, and 4, Newly-coined words—*Solecism* is the violation of some grammatical rule or idiom.

622—1 BARRABRISM—Rule 1—*a* Avoid using modern *Foreign words or phrases*, except such as are absolutely necessary to convey *new ideas*, or describe new scenes and objects which cannot be expressed by established English words. So copious, however, is our language, that there are few objects which cannot be described by means of English words.

b The following are a few of the numerous *foreign words* which disfigure the pages of some of our periodicals, all of which could be better expressed in English—

Foreign	English	Foreign	English
<i>À propos</i>	in reference to, concerning	<i>Débris</i>	fragments
<i>Amour propre</i>	self love [ably]	<i>Début</i>	appearance
<i>Badinage</i>	mirth, gaiety.	<i>Déjeuner</i>	breakfast
<i>Braux-espriis</i>	men of wit.	<i>Elite</i>	the best part
<i>Plasé</i>	sated with	<i>Émeute</i>	riot, disturbance
<i>Ion récent</i>	a jolly sort of man	<i>Emplois</i>	persons employed.
<i>Coû ille</i>	ribble	<i>Ennui</i>	weariness
<i>Canard</i>	an idle ramour	<i>Fait accompli</i>	a thing realized
<i>Ci-décent</i>	of former days	<i>Naïveté</i>	artlessness
<i>Cortège</i>	procession	<i>Précis</i>	ab-tract
<i>Coup d'état</i>	a violent measure.	<i>Sarants</i>	learned men

c *Franglais* is a term frequently used to imply the rejection of all foreign phrases from our compositions.

d The persons most addicted to the foreign words are—1 Young continental tourists who wish to display a little of their acquired knowledge, 2 authors of common novels who are not conversant with their own language, and 3 writers in the lower class periodicals.—The higher class productions, whether regular

treatises or periodicals, never admit these words, except on very special occasions. When foreign words are used in books, they are generally printed in *Italics*.

e Sometimes Latin and Foreign words are purposely introduced to confine the meaning to certain persons, or to conceal some *indelicate idea* which the writer is ashamed to translate.

f The following, abridged from Dr Campbell's "Phil. of Rhet," are conclusive Reasons for avoiding the use of Foreign words —

1 These foreign words, being so different from ours both in Orthography and Pronunciation, constitute so many *anomalies* which, by loading the Grammatical Rules with exceptions, corrupt the simplicity and regularity of our language.

2 By admitting these words, others of native growth, and perhaps more expressive, are displaced, our language is rendered continually unsettled, and the productions of even good writers are soon obsolete.

3. Should a writer not be followed in the use of those words, they will appear as so many permanent faults, indicating either the writer's extreme negligence, or bad taste, or ignorance of his own language.

623 Rule 2 —*a* In General Literature, Latin and Greek words and phrases should be avoided, except such as have already obtained the *sanction of good usage*, or are rendered necessary in the description of some *invention* or *discovery* — In *Science* and *Art*, however, many terms, formed from Latin and Greek primitives, have been recently introduced, as they have been found more expressive than the terms which they have displaced.

b The following are a few examples of Latin words which occur in certain writings. For additional, see the Abridgment of the Gram., p 130.

Ab initio, from the beginning
A fortiori, with stronger reason
A priori, from cause to effect.
A posteriori, from effect to cause
Ad valorem, according to the value
Ceteris paribus, other things being equal.
De jure, in right, in law
De novo, anew, over again
Deo volente, (D. V.) God willing
Exempli gratia, (e g.) for example

Ex cathedra, from the chair, by authority
Ex parte, on one side [ritus]
In lumine, at the outset
In toto, entirely
Ne plus ultra, the utmost limit
Per se, by itself, alone
Pro tempore, for the time
Quondam, formerly
Sine die, without fixing a day [r.c.]
Sine quâ non, without which it cannot
Verbâlum, word for word

624 Rule 3 —*a* Obsolete words and constructions must be avoided. Many words formerly used have ceased to be employed by good writers. Some of these are now quite unintelligible, others are used merely by a few poets in imitation of older writers.

b Of words, the following are a few, — *Behoof*, *behest*, *crechile*, *ichilom*, *ycleped*, *erst*, *fantasy*, *anon*, &c. Of constructions, — *It grieved me, for, I am grieved*; *I twist not, Quoth he*

c Several words and constructions occur in the authorized translation of the Bible which were current 300 years ago, but are now obsolete, of these the following are a few —

Of Words —

Prereft, means, Go before, in Psalm xxi. 3, now it means, to stop, hinder
Tempf, to try, prove, in Gen. xxii. 1, now, to solicit to evil
Ta'e, a reckoning, in Exod. v. 8, now, a narrative
Fruiment, hanging over in Exod. xvii. 22, now, distinguished
Oiford to cause to err, in Matt. xvii. 8, now, to displease, injure
En'nat, to use, handle, in Matt. xxii. 6, now, to pray for, to expostulate with

Of Phrases —

Matt. vi. 9 —Our Father *which* for, who
 Matt. xx. 14 —That thine is, for, *that which is thine*
 Matt. xx. 31 —The multitude rebuked them *because*, for, *that*
 Matt. xxvii. 21 —Whether of the twain, for, *which of the two*
 John viii. 18 —On either *side* for, on *each* side one
 Acts xxxviii. 13 —Fetched a compass, for, coasted round
 (See Booker's Obsolete Scripture Words)

625 *Rule 4.—a* *Nearly-coined Words* must be avoided, such as, *encumberment* for encumbrance, *connery* for connection, *martyrized* for martyred

b Abbreviations of polysyllables, formed by lopping off all the syllables except the first, or the first and second, must be avoided, such as *hyp* for hypochondriac, *rep* for reputation, *penult* for penultimate, *extra* for extraordinary, *hyper* and *incog* for hypercritical and incognito

c The introduction of new words is allowable only, as Mr. Marsh properly observes, "whenever a people by emigration or some great political change are brought into contact with new objects, new circumstances, and new duties." In the use of such words, the English Analogy must be observed, either in the derivation or composition of them

626 *a.—2* *SOLECISM* —*Rule 5.—a* All violations either of Syntax or of the English Idiom in general must be avoided as, "You *was*," for "you *were*," "I want a *tong*," for "a pair of *tongs*," "Give *attendance* to reading," for "attention to"

b The best *General Rule* to be observed with regard to Purity is — That the words employed should be easy and familiar, such as are used by sensible unaffected men in good conversation. Indeed, a plain native style is the most intelligible to all persons, and, by a proper management of words, can be made much more expressive than that which is formed by the introduction of foreign words

Propriety

LESSONS 91. a. & b.—Exercises 91. a. & b.—Page 131

L 91. a.—627 PROPRIETY OR EXPRESSION is giving to every thing its proper name, that is, using only such words and phrases as the best usage has appropriated to the ideas intended to be expressed by them. This rule is of universal application. "Still" (as observed by Mr. Marsh), "in the choice of words,

writers are frequently guided not merely by their knowledge of a subject, but by their temperament. Thus, a man of moderate passions will employ few epithets, and those of mild significance, while one of warm passions will use many intensives, and words of strong and stirring meaning. Again, a man accustomed to careful analysis will be particular in his choice of words, while a loose thinker will employ the same expression to denote various shades of meaning" (*Marsh's Lect.*)

628 *Rule 1.*—Avoid *low* or *vulgar* words, contractions, or phrases

- a* Words such as, topsy-turvy, hurly burly, pell mell, lief, dint, whit, &c
- b* Contractions such as, *isn't*, *ar n't*, *haven't*, for *is not*, *are not*, *have not*
- c* Phrases to get into a scrape, currying favour, dancing attendance, &c.
- d* Slang words, which tend to debase the morality as well as the speech of a nation

e Instead of employing a low word, employ a *synonymous* one, or, when a better cannot be found, remodel the sentence altogether

f The following are a few instances in which approved expressions may be substituted for those that are common —

<i>Common expressions</i>	<i>Approved</i>	<i>Common expressions</i>	<i>Approved</i>
to brag,	to boast	pitched upon,	chosen
their betters,	their superiors	to hold long,	to continue long
broke his word,	violated his promise	to cry up,	extol
stand upon security,	insist upon security	to smell out motives,	discover or discern.
with half an eye,	easily	fell to work,	began

629 *Rule 2* — Avoid *Provincialisms*

Every county either has some words peculiar to itself, or attaches some meaning to a word which is different from the general acceptation. In some parts, for instance, *will* is improperly used for *shall*, and *shall* for *will*. A writer, therefore, should carefully exclude all provincialisms, and strictly adhere to the language used by the best authors.

630 *Rule 3* — *a* In works intended for *general readers*, avoid introducing *technical terms*; as they form the 'peculiar dialect' only of a particular class

b Thus, to inform those who do not understand sea-phrases, that "We tacked to the larboard, and stood off to sea," would be expressing ourselves obscurely.— Every branch of knowledge, as of law, of medicine, chemistry, &c., has certain terms and a certain phraseology peculiar to itself, and these should be confined to their proper subjects. In writing works strictly professional, the proper rule is, to employ such technical terms as custom has already established, defining, modifying, or extending them as the occasion may require.

631 *Rule 4* — *a* In *prose* composition, exclude words that are purely *poetical*, such as, *morn*, *eve*, *plaint*, *lone*, *what time*, &c.

b In every language which is furnished with two distinct vocabularies, one adapted to prose, and the other to poetry, a mixture of both in the same composition betrays, in the author, either culpable negligence, or extreme want of taste. "To see," as Dr Crombie, in his "Gymnasium," properly remarks, "the language of 'Paradise Lost,' and the diction of 'The Spectator,' blended together, either in the narrative of the historian, or in the grave discussion of the philosopher, would excite the risibility of a common reader, and to a person of taste and discernment, such a grotesque commixture of prose and poetical phraseology could not fail to produce disgust."

c Not only should all words and phrases, peculiarly belonging to poetry, be excluded from prose, but likewise all those modes of expression, which are adapted and generally appropriated to one species of prose, should be repudiated in every other. Dialogue, history, oratory, epistolary correspondence, and philosophical discussion have, in general, a separate and distinctive style suited to the character of each. To mix, therefore, two or more of these different styles in the same composition, is improper.

G32 Rule 5—a In the same sentence avoid using *the same word either too frequently, or in different senses*. Thus, “*Gregory favoured the undertaking, because the manager, in countenance, favoured his friend,*” should be “*, resembled his friend*”

b One great source of obscurity is the frequent repetition of *pronouns*, when we have occasion to refer to *different persons*. Thus, in the following sentence, “*Lisias promised his father never to abandon his friends,*” the second *his* is ambiguous, it may refer either to his *own friends*, or to his *father's*. On the first supposition, say, “*Lisias, speaking of his friends, promised his father never to abandon them*” On the second supposition, say, “*Lisias, speaking of his father's friends, promised his father never to abandon them*” Again, “*One may have an air which proceeds from a just sufficiency and knowledge of the matter before him, which may naturally produce some motions of his head and body, which might become the bench better than the bar*” This sentence will be better rendered thus “*One may have an air which proceeds from a just sufficiency and knowledge of the matter before him, and these may produce such motions of his head and body as become the bench better than the bar*” From these remarks, we see that the same *pronoun* should refer to the same person or object, and the same *relative* should refer to the same antecedent throughout the sentence. (See 368.)

G33 Rule 6—a Avoid *equivocal words*, that is, never employ those words which may be susceptible of a sense *different* from the sense you intend to be conveyed.

Thus, “*A little after the Reformation of Luther,*” should be, “*the Reformation begun by Luther,*” “*I will have mercy and not sacrifice,*” should be, “*I prefer mercy to sacrifice,*” or, “*I require mercy and not sacrifice*”—“*They were both more ancient among the Persians than Zoroaster or Zerdusht.*” As only one person is here intended, the meaning would be better conveyed thus “*They were both more ancient among the Persians than Zoroaster, or, as he is sometimes called, Zerdusht*”—“*He aimed at nothing less than the crown,*” may denote either that, “*Nothing was less aimed at by him than the crown,*” or, “*Nothing inferior to the crown would satisfy his ambition*” “*He is one of the oldest inmates,*” may mean either *oldest in age*, or the *longest in residence*.

b As the plural of some words conveys a different meaning from the singular, care must be taken to render the expression definite, thus, “*His manner was harsh,*” “*His manners are rough.*” “*One lawyer's practice may be extensive, another's practices may not be honourable*” (See 83 c.)

L. 91. b.—G34 Rule 7—Words conveying *incongruous* or *inconsistent ideas*, must, in serious and grave compositions, be avoided. In *Puns*, *Epigrams*, and *humorous writing*, unexpected and ludicrous comparisons are not only allowable, but form a leading characteristic.

c Of the various species of *unintelligible writing*, Dr Campbell, in his “*Philosophy of Rhetoric,*” notices the following—

a The *First species* arises from *Confusion of Thought*. There is a sort of half formed thoughts, which we find some writers impatient to give to the world before the subject is fully understood by themselves. Now, if a writer himself perceives confusedly and imperfectly the sentiments he would communicate, there is every probability that the reader will not perceive them at all. The following

is an example of this kind of writing — "And as to a well taught mind, when you've said a haughty and proud man, you have spoke a narrow conception, little spirit, and despicable carriage." Perhaps, if the author had any meaning, it might be this "When you have called a man proud and haughty, you have ascribed to him a narrow conception, mean spirit, and despicable carriage."

b The Second species arises from *Affectation of Excellence*. In this kind of writing, there is always something *figurative* but the figures are remote, things that are heterogeneous being introduced, and producing what is usually termed *bombast*. "This temper of soul," says "The Guardian," speaking of meekness and humility, "keeps our understanding tight about us." Whether the author had any meaning in this expression, or what it was, is not easy to be determined, but scarcely could anything more incongruous, in the way of metaphor, have been imagined. The understanding is made a girdle to our other mental faculties, for the fastening of which girdle, meekness and humility serve as a buckle.

c. Hyperbolical language also, when carried to extravagance, generally produces the same effect as the *marcellous*, exciting ridicule, if not disgust, instead of admiration.

636 Rule 8 — a Let every word and phrase be *strictly adapted to the ideas intended to be conveyed*, thus, "The *observation* of the Sabbath is a duty incumbent on Christians," should be, "The *observance*," &c.

b Avoid using one word for another, thus,

1 <i>Affect</i> , to influence	for	<i>Effect</i> , to accomplish.
2 <i>Amerced</i> , fined.	for	{ <i>Immersed</i> , plunged into, deeply engaged
3 <i>Atocation</i> , a calling aside	for	<i>Vocation</i> , a trade, business.
4 <i>Belong</i> , to be the property of	for	{ <i>Own</i> , to possess, have a right over, as, "he owns some property."
5 <i>Conviction</i> , an act of the understanding	for	<i>Persuasion</i> , an act of the will
6 <i>Composure</i> , a settled state	for	<i>Composition</i> , a written production.
7 <i>Discipline</i> , a course of training	for	<i>Trial</i> , proof of proficiency.
8 <i>Disposition</i> , moral character	for	<i>Disposal</i> , arrangement
9 <i>Emerge</i> , to come forth from	for	<i>Immerge</i> , to plunge into.
10 <i>Eminent</i> , distinguished	for	<i>Imminent</i> , threatening
11 <i>Emigrant</i> , one who moves from his native country	for	{ <i>Immigrant</i> , one who comes into a country as a resident.
12 <i>Eternal</i> , what has always existed	for	<i>Everlasting</i> , without end.
13 <i>Exposition</i> , explanation	for	<i>Exposure</i> , laying open to censure
14 <i>Impracticable</i> , what cannot be accomplished	for	<i>Impassable</i> , what cannot be passed
15 <i>Ingenious</i> , apt in inventing	for	<i>Ingenuous</i> , frank, candid,
16 <i>Intelligible</i> , what may be understood	for	<i>Intellectual</i> , belonging to the mind
17 <i>Mention</i> , to name	for	<i>Allude</i> , to hint at.
18 <i>Observance</i> , compliance with	for	<i>Observation</i> , a remark.
19 <i>Predicate</i> , to affirm	for	<i>Predict</i> , to foretell.
20 <i>Presumptive</i> , probable	for	<i>Presumptuous</i> , arrogant, confident
21, <i>Principal</i> , capital, chief	for	<i>Principle</i> , a settled rule, a motive,

22 <i>Proposition</i> , a sentence	for	<i>Proposal</i> , terms, condition
23 <i>Respectable</i> , worthy of respect	for	<i>Respectful</i> , deferential
24 <i>Sincere</i> — <i>sinc</i> <i>cerā</i> , without wax, hence—pure, without fraud	for	<i>Earnest</i> , active, vigorous
25 <i>Undeniable</i> , that cannot be de- nied	for	{ <i>Unexceptionable</i> , not liable to objec- tion
26. <i>Veracity</i> , applied to persons	for	<i>Truth</i> , applied to things

c *Avoid improper Phrases*, thus, instead of—

1 Of all others	say	Of all,—or, Of others ,
2 Falling into conversation	say	Engaging in conversation
3 Hold fast <i>by</i> the tenets of religion	say	Hold fast <i>the tenets</i> , &c
4 That creed never had a serious } say		{ —never had a firm <i>hold of</i> , or made footing in the mind

637. In cultivating *Propriety* of Expression, aim, 1st, at forming clear and distinct ideas, and 2ndly, at expressing those ideas in appropriate language

Precision

LESSONS 92, 93. a. & b.—Exs 92, 93. a. & b.—Page 131

L 92.—638 Precision of Style consists in the use of such words and phrases as *exactly* convey the meaning intended, and *nothing more*. Precision requires attention to the following Rules —

639 Rule 1—*a* Avoid repeating the same sense in *different words*. This fault is called *Tautology*. Thus, “Never did Atticus succeed in gaining the *universal* love and esteem of *all* men.” Here one of the words in *Italics* is superfluous.

b For the same reason, the *verdant* green, *umbrageous* shade, *first* *aggress- or*, *old* veterans, *sylvan* forest, *standard* pattern, are improper, as the ideas expressed by the adjectives are included in the substantives.—In the following common expressions also, as the same idea is implied in both the terms of each respective pair, the words in *Italics* are, therefore, superfluous — *plain* and *evident*, *clear* and *obvious*, *worship* and *adoration*, *pleasure* and *satisfaction*, *bounds* and *limits*, *suspicion* and *jealousy*, *intents* and *purposes*.

640 Rule 2—*a* Avoid the use of *superfluous* words and phrases —This fault is called *Pleonasm*.

Thus, “I went home full of *a great many* serious reflections,” here, the words *a great many* add nothing to the sense, they should therefore be omitted. “If he *happen to have* any leisure upon his hands,” better, “If he *have* any leisure.” “He has a *considerable share of* merit,” better, “He has *considerable* merit.”

b In particular cases, however, a certain species of pleonasm is entitled to some indulgence, when it serves to express an *earnestness of affirmation* on an interesting subject as in phrases like these, “We have *seen with our eyes*”—“We have *heard with our ears*.” Such expressions frequently occur in the *sacred scripture*. In poetical description, also, where the fancy is addressed,

epithets, which would otherwise be reckoned superfluous, are not, if used moderately, without effect. The following are instances of this kind —the *azur* heaven, the *silver* moon, the *blushing* morn, the *sea-girl* isle

641 Rule 3 —a Never introduce words which convey *more* than what was intended. This rule is frequently violated by the injudicious use of *Synonyms*.

The following sentence is incorrect in this respect —“His courage and *fortitude* were such as to cause him to face every danger” Here, by endeavouring to express one quality more strongly, the writer has introduced another. *Courage* resists danger, *fortitude* supports pain, the word *fortitude* should, therefore, be omitted

b *Synonymous words* (being derived from different languages, one set being English and the other foreign,) had originally, as their name implies, the *same meaning*, and they still agree in the *leading idea*, but, at present, express some special difference in sense and application

c As they are like different shades of the same colour, an accurate writer can employ them to great advantage, by using them so as to heighten and finish the picture which he gives us. What was wanted in the one, to increase the force or the lustre of the image which he means to exhibit, he supplies by the other. But, with a view to this end, he must be very careful in the choice which he makes of them, and not employ them promiscuously, merely for the sake of filling up a period, or diversifying the language

642 Rule 4 —a *Synonymous words* are properly employed, *First*, When an *obscure* term, which we cannot avoid using, on account of some connexion with what either precedes or follows, requires to be explained by one that is clearer, *Secondly*, When the language of *the passions* is exhibited *Thirdly*, When we wish to use a mild term to express something naturally offensive

b Passion naturally *dwells* on its object, the impassioned speaker always attempts to rise in expression, but when that is impracticable, he has recourse to *repetition*, and thus, in some measure, produces the same effect. The hearer, perceiving him overpowered, as it were, by his subject, and at a loss to find words adequate to the strength of his feelings, is, by sympathy, carried along with him, and enters into all his sentiments. There is, in this case, an expressiveness in the very effort shown by resorting to synonymous words, which supplies the deficiency in the words themselves. Thus, Bolingbroke exclaims, in an invective against the times, “But all is *hate*, and *love*, and *mean* among us” Though there is here a kind of amplification, or, at least, a stronger expression of indignation than any *one* of these three epithets could have effected alone, yet there is no climax in the sentence, and no sensible difference of signification. But it will be easily perceived, that this manner suits only the *popular* and *declamatory* style, and that, in compositions which admit no species of the *pathetic*, it can have no place

L. 93. a.—643 An explanation of the most common *Synonyms* is subjoined, that the student may be enabled to apply them with propriety —

Abandon, forsake, relinquish, desert, give up, leave, quit *Abandon* is unwillingly to give up anything, as, We were compelled to *abandon* our object, *forsake* is to leave a person in resentment or dislike, as, He has *forsaken* all, *relinquish* is to quit any *claim* to, as, I *relinquish* my claim to that estate, *desert* is to leave meanly or treacher-

rously, as, *He deserted his friend in need* We can say of a man, *He gives up a place of trust, leaves his parents in affliction, and quits his country*

To abdicate, renounce, resign *To abdicate a throne or high dignity, renounce an error, resign an office or situation, high or low*

To abate, diminish, decrease, lessen, relax, impair *To abate in eagerness, diminish in number decrease in quantity, lessen in value, relax in industry, impair in vigour or intellect*

To abhor, hate, detest, despise, abominate, loathe, scorn *Abhor* is strongly to dislike, to *hate* is a dislike produced by revenge, to *detest* is an aversion from disapprobation, to *despise* is to look down upon with contempt, to *abominate* is to detest in the highest possible degree, to *loathe* is to be disgusted at the sight of offensive objects, to *scorn* is to consider as utterly unworthy We *abhor* a crime, *hate* a har, *detest* treachery, *despise* affectation, *scorn* meanness, *abominate* ingratitude, *loathe* bad food

Abolish, annul, abrogate, revoke, repeal *To abolish customs, annul a contract, abrogate a law, revoke a promise or decree; repeal a statute*

Ability, capacity *Ability* is an *active* quality of the mind to do anything well, *capacity* is a *passive* quality to receive or comprehend anything,—thus, an *able* commander, a man of a *capacious* mind

Acquiesce, resign, agree in, consent *To acquiesce in a person's authority, to resign from a sense of duty, agree in disposition or opinion, consent by persuasion*

Accost, salute, address *Accost a stranger, salute a friend, address, to direct our discourse to a person in company*

Acknowledge, own, confess, avow *To acknowledge or own supposes a small degree of delinquency, to confess supposes a higher degree of criminality, to *avow* is to glory in what we declare Thus, a gentleman *acknowledges* his mistake, a prisoner *confesses* the crime of which he is accused, and a patriot *avows* his opposition to every corrupt measure*

Acquaintance, familiarity, intimacy *Acquaintance* springs from occasional intercourse, *familiarity* from frequent intercourse, *intimacy* arises not merely from frequent intercourse, but from unrestrained communication

Active, diligent, industrious, assiduous, laborious *We are *active*, if we exert our powers, whether to any end or not, *diligent*, when we are active to some specific end, *industrious*, when no time is left unemployed in some serious pursuit, *assiduous*, when we do not leave a thing until it is finished, *laborious*, when the bodily or mental powers are regularly employed in some hard labour*

Acute, sharp *Acute, piercing like a needle, sharp, cutting like a knife, quick*

Addict, devote, apply We are *addicted* to a thing from a particular propensity, *devoted* to a thing from a settled attachment to it, we *apply* to a thing from a sense of its utility Thus, men are *addicted* to vices, *devote* their talents to the acquirement of any art or science, *apply* their minds to the investigation of a subject

Affront, insult, outrage An intentional breach of politeness is an *affront*, if coupled with any external indication of hostility, it is an *insult*, if it break forth into personal violence, it is an *outrage*.

Agreement, contract, covenant, compact, bargain The simple consent of parties constitutes an *agreement*, a seal and signature are requisite for a *contract*, a solemn engagement on the one hand, and faith in that engagement on the other, enter into the nature of a *covenant*, a tacit sense of mutual obligation in all the parties, gives virtue to a *compact*, an assent to stipulated terms of sale, may form a *bargain*

Air, mien, look, manners An *air* depends not only on the countenance, but on the carriage and action, *mien* respects the whole outward appearance, *look* depends altogether on the face and its changes, *manners* depend on the general habits and behaviour

Alone, only *Alone* means unaccompanied by any one, as, He was *alone* all the day, *only* means no other of the same kind, as, He is an *only* son

Amazed, astonished, surprised, confounded We are *amazed* at what is incomprehensible, *astonished* at what is vast or great, *surprised* at what is new or unexpected, *confounded* by what is shocking or terrible

Ambiguous, equivocal An *equivocal* expression has two meanings one open, and intended to be understood, the other concealed, and understood only by the person who uses the expression An *ambiguous* expression has, apparently, two senses, and leaves us in doubt which of the two to prefer An *honest* man will refrain from employing an *equivocal* expression, a *confused* man may often utter *ambiguous* terms without any design

Authentic, genuine An *authentic* book is one in which matters of fact are related as they really happened, a *genuine* book is one that is written by the person whose name it bears Thus, we speak of the *authenticity* of Gibbon's History, that is, of its authority as a record of facts, and of the *genuineness* of Ossian's Poems, that is, whether or not they were composed by the person to whom they are ascribed

Amend, correct, reform, rectify, emend, improve We *amend* our moral conduct, *correct* errors, *reform* our life, *rectify* mistakes, *emend* the readings of an author, *improve* our mind or condition

Ashamed, bashful *Ashamed* of our faults, *bashful* when spoken to

Assurance, impudence *Assurance* is confidence in one's self, *impudence* is shamelessness or want of modesty, an unblushing kind of impertinence

Austere, rigid, severe, rigorous, stern *Austere* applies to ourselves as well as to others, *rigid*, to ourselves only, *severe*, *rigorous*, *stern*, apply to others only. The *austere* man mortifies himself, the *rigid* man binds himself to a rule. A man is *severe* in his remarks on others, *rigorous* in his discipline, *stern* in his commands

To arrive, happen. We arrive at a place, but misfortunes happen to us

Beautiful, handsome, pretty *Handsome* relates to the proportion of the whole figure, *pretty* to the face, *beautiful* is a union of the two, thus, "A *handsome* man, a *pretty* or *beautiful* woman"

Behaviour, conduct, carriage, deportment, demeanour *Behaviour* respects all actions exposed to the notice of others, *conduct* respects the general line of a person's moral proceedings, *carriage* signifies simply the manner of carrying the body, *deportment* is applied only to those exterior actions that have an immediate reference to others, *demeanour* is applied to the general behaviour, as it relates to the circumstance and situation of the individual

Brightness, lustre, splendour, brilliancy *Brightness* is the generic, the rest are specific terms, rising in sense, thus, *lustre* rises on *brightness*, *splendour* on *lustre*, and *brilliancy* on *splendour*

Calamity, misfortune, disaster *Calamity* applies to some public misfortune, as, war, pestilence, &c, *misfortune* applies to an individual, as, loss of property, &c, *disaster* applies to some unfortunate event which proves a hindrance to work, &c

Ceremonious, ceremonial The former is applied to a form of civility, the latter to a religious rite

Cheerfulness, mirth *Cheerfulness* is a settled state or habit, *mirth* is a single act

Clearness, perspicuity. *Clearness* respects our ideas, *perspicuity*, the mode of expressing those ideas

Complaisant, gallant, polite, well-bred, courteous *Complaisant* applies to our address, a *gallant* lover, a *polite* man, a *well-bred* gentleman, a *courteous* or kind companion

Comprehend, understand, conceive, apprehend When we *conceive*, we may have but one idea, when we *understand* or *comprehend*, we have all the ideas which the subject can present, when we *apprehend*, we take in much, but not the whole. *Conceive* is employed on matters of taste, *understanding* on familiar objects, *comprehending* on principles, lessons, &c. Thus, the builder *conceives* plans, the scholar *understands* languages, the metaphysician *comprehends* subtle questions

Conceal, dissemble, disguise *Conceal* our designs, *dissemble* our thoughts, *disguise* our intentions.

Conquer, subdue, surmount, languish, subjugate *Vanquish* an enemy, *conquer* a country, *subdue* an enemy or our passions, *surmount* an obstacle, *subjugate* a nation

Conscience, consciousness The former denotes the *faculty* by which we judge of our own conduct, the latter denotes a particular *exertion* of that faculty

Contemptuously, contemptibly The former term signifies to speak *disrespectfully* of a person, the latter implies that the *manner* of speaking is *contemptible*

Courage, fortitude, resolution *Courage* respects *action*, *fortitude* respects *passion* or *enduring* a thing, *resolution* simply marks the will not to recede. A man has *courage* to meet danger, *resolution* not to yield to the first difficulties that offer, *fortitude* to endure pain

Custom, habit *Custom* is a frequent repetition of the same act; *habit* the effect of such repetition. The *custom* of rising early in the morning is conducive to health, and may, in a short time, become such a *habit* as to render it no less agreeable than it is useful

Determination, resolution, decision We *determine* upon what ought to be done, we *resolve* from a moral principle to carry out our determination, we show *decision* when we firmly adhere to a judgment formed

Diversity, difference, distinction *Diversity* is applied to glaring contrasts, *difference*, to less obvious but still great unlikeness, *distinction*, to still less obvious but evident differences. A good logician will make a *distinction* where there is a *difference*.

Difficulty, obstacle, impediment A *difficulty* embarrasses us, an *obstacle* intervenes between us and our object, an *impediment* puts a stop to our proceedings. We encounter a *difficulty*, surmount an *obstacle*, remove an *impediment*

Discover, invent We *discover* what existed, but which was *unknown* before, we *invent* what before did *not exist*

Doctrines, precepts, principles *Doctrine* is that which constitutes our *faith*, a *precept* is that which directs the *practice*, a *principle* is the beginning or prime moving *cause* of a thing. We believe in *doctrines*, obey *precepts*, imbibe or hold *principles*

Dumb, silent, mute He is *dumb* who cannot speak, *silent* who does not speak, *mute* whose silence is compulsory

Endurance, duration The former properly signifies *patience*, as applied to *suffering*, the latter means *lasting*, as applied to *time*.

Enlarge, increase *Enlarge* is applied to *dimension* and *extent*, *increase* is applied to *number*. We *enlarge* a house, *increase* an army, property, expense

Enough, sufficient He has *enough* whose *desires* are satisfied; he has *sufficient* whose *wants* are supplied. A greedy man has *never enough*, though he has more than a *sufficiency*.

Falschood, lie, untruth, falsity An *untruth* and a *falsity* are *untrue sayings*, which may be *unintentional* or *not*, a *falschood* and a *lie* both *express contrariety to fact*, but a *falschood* may or may not be uttered with a design to *mislead*, while a *lie* always implies a *direct intention to deceive*

Haughtiness, disdain, arrogance, presumption *Haughtiness* is founded on the *high opinion* which we *entertain of ourselves*, *disdain*, on the *low opinion* we *have of others*, *arrogance* is a *haughty assumption* of *too much importance*, *presumption* is a *headstrong and unwarrantable confidence*

Human, humane *Human* means *mortal*, *humane*, *kind*

Idle, lazy, indolent, slothful An *idle* person *dislikes work*, though he may be *active* in some things, a *lazy* person may *employ himself*, but will not trouble himself to become either *skilful* or *accurate*, *slothful* and *indolent* are *opposite to active*

Inform, instruct, teach, educate *Inform* is simply to *communicate* what was *unknown before*, *instruct* and *teach* imply *communicating knowledge gradually and regularly*, *educate* implies both to *instruct* and *draw out* the *faculties* so as to *teach one's self*

L. 93. b.—*Less, fewer* *Less* is applied to *quantity*, *fewer* to *number*

Maimed, cripple, lame *Maimed* means *wanting a limb*, *cripple*, *wanting the use of it*, *lameness* is the *result of either of these causes*

The mind, the intellect *The mind* comprehends the *thinking faculty in general*, with all its operations, the *intellect* includes only that part of it which consists in *understanding and judgment*

Mislead, delude *Mislead* is simply to *lead astray*, *delude* is *intentionally to deceive*

Mutual, common *Mutual* means *reciprocal*, implying an *interchange*, and is applied to two persons, as, "mutual friendship," *common* means *what belongs alike to several or many*, as, "our common country," "our common friend"

Negligence, neglect The former implies a *habit*, the latter an *act*

Peace, quiet, calm, tranquillity *Peace* is applied to *nations* as well as to *individuals*, *quiet* is applied to *small communities*, *calm* is used with respect to a *disturbed situation going before, or succeeding*, *tranquillity* respects a *situation free from trouble, considered in itself* A good man enjoys *tranquillity* in himself, *peace* with others, *quiet* in his family, and *calm* after a storm

Persevere, persist *Persevere* is generally used in a *good sense*, and refers to the *actions* and the *conduct*, *persist* refers to the *opinions and will*, and implies neither *praise* nor *blame*, but often makes a *peremptory and opinionative* We *persevere* in *work and study*, we *persist* in *an argument*

Pride, vanity *Pride* makes us esteem ourselves, *vanity* makes us desire the esteem of others. *Pride* is applicable to every object, good or bad, high or low, small or great, *vanity* is generally confined to small objects. A man is *proud* who values himself on the possession of his literary or scientific talent—on his wealth, rank, power, &c., he is *vain* of his person, dress, walk, or anything that is frivolous.

Proposal, proposition *Proposal* is something offered, as terms or conditions for the sale or purchase of articles which are to be accepted or rejected, a *proposition* is a sentence, or something stated or affirmed for consideration or discussion.

Remark, observe We *remain*, in the way of attention, in order to *remember*, we *observe*, in the way of examination, in order to *judge*. A traveller *remarks* the most interesting object he sees, a general *observes* all the motions of the enemy.

Remember, remind We are reminded *by others*, we remember *of ourselves*.

Reply, answer. *Reply* is something simply said in return, an *answer* is that which confutes or silences an objector.

Risible, ridiculous, ludicrous *Risible* has an *active* meaning, *ridiculous* a *passive* meaning, exciting contempt. *Ludicrous* means something tending to produce laughter. Man is a *risible* animal, a fool is a *ridiculous* character, an affair may be *ludicrous*.

Riches, richness The former denotes the things possessed, or what constitutes the *opulence* of the owner, the latter denotes the *quality* of the thing possessed.

Sincere, honest These words are frequently misapplied. *Sincere* (*sinc erâ*, without wax) means pure, unalloyed, hence, ingenuous, without fraud or disguise. *Honest* is what is fair, open, proper, unreserved, upright, virtuous, straightforward, hence trustworthy. An *honest* man prefers his oath, his duty, and his promise to his interest or his party.

Sophism, sophistry The former denotes a fallacious *argument*, the latter fallacious *reasoning*.

Together, successively The former means *at the same time*, the latter signifies *one after the other*.

Veracity, reality, or truth *Veracity* is applicable to persons only, and denotes that moral quality which consists in speaking truth, *truth* is applied to *things*. We say the *truth* or *verity* of the relation or thing told, and the *veracity* of the relater.

Verdict, testimony A witness gives his *testimony*, the jury give their *verdict*.

Whole, entire, complete *Whole* excludes subtraction, *entire* excludes division, *complete* excludes deficiency. A *whole* orange has had nothing taken from it, an *entire* orange is not yet cut, and a

complete orange is grown to its full size. A man may have an *entire* house to himself, and not one *complete* apartment.

Wisdom, prudence, discretion. *Wisdom* consists in speculative knowledge, *prudence*, in that which is practicable, *discretion* acts according to circumstances, and is its own rule. *Wisdom* knows what is past, *prudence*, by foresight, knows what is to come, and *discretion* perceives what is, in all probability, right.

With, by. *With* expresses a closer and more immediate connection, by a more remote one. *With* sometimes denotes the instrument, by the cause, as, "He was killed *with* a stone *by* David." *By* sometimes implies the mode, as, "We travelled *by* raiload."

The preceding List of Synonyms is sufficiently ample to show the importance of this subject, for additional information, the student is referred to *Cabbe's English Synonyms*, *Rogel's Thesaurus of English Words and Phrases*, *Graham's Synonyms*, *Whately's Synonyms*, and *Taylor's Synonyms*.

644 This subject cannot be better concluded, than by recommending the student carefully to endeavour to render his meaning *full* and *distinct*, avoiding, on the one hand, too great a conciseness of expression, and, on the other, that kind of obscurity which arises from involving the sense in a cloud of words.



STRUCTURE OF SENTENCES

LESSONS 94. a. & b.—EXERCISES 94. a. & b.—Page 138

1. 94. a.—645 Sentences, with regard to Structure, may be divided into two kinds, the *Period* and the *Loose Sentence* (See 303, 312, 314.)

646 A *Period* is a sentence in which the parts are so intimately connected, that the meaning remains *suspended* till the whole is *finished*

EXAMPLE.—“To eye God in all our comforts, and observe the smiling aspects of His face, when He dispenses them to us, to eye Him in all our afflictions, and consider the paternal wisdom that instructs us in them, how would this increase our mercies, and mitigate our troubles!” This is a Period consisting of several clauses, at any of which, if a stop were made before the end, the preceding words would not form a sentence, nor convey any determinate sense

647 A *Loose sentence* admits either of one or of several pauses before the end, at which, if a stop were made, the construction of the preceding part would form a complete sentence

EXAMPLE.—“One party had given their whole attention, during several years, to the project of enriching *themselves*, and impoverishing the rest of the *nation*, and thus of establishing their *dominion*, under the government and with the favour of a family who were *foreigners*, who might, therefore, believe that they were established on the throne by the good will and strength of this party alone.” In this sentence, whether a pause be made at *themselves*, *nation*, *dominion*, or *foreigners*, the preceding words will form a perfect sentence

648 *a* Each of these kinds of sentences has its advantages and disadvantages. The *Period* gives to style, *energy* and *variety*, accompanied, however, with some degree of stateliness and formality; on the other hand, the *Loose sentence* is generally characterized by *ease* and *familiarity*. Hence, the *Periodic* structure ought to prevail more in historical, political, and philosophical writings; whilst *Loose sentences* ought to predominate in essays, dialogues, familiar letters, and moral tales

b When either of these kinds is continued too long, the style is apt to become tedious, attention, therefore, must be paid to a proper *variety* in the structure of our sentences.—In the employment of the periodic style, also, an author must not depart too far from colloquial usage, lest he betray an elaborate stateliness—a fault which is always disagreeable

649 In the *Structure of Sentences*, the essential quality is *Perspicuity*, which requires *Clearness* and *Unity*

Clearness

650 *Clearness* requires, 1 Accuracy with regard to the proper *Inflection* of words, 2 An adherence to the rules of concord, government, and structure of sentences; 3 That

arrangement of words and members of sentences, by which their *relation* and *connection* are rendered determinate and perspicuous—*Clarity* requires attention to the following Rules—

651 *Rule 1*—Care must be taken that *relatives*, *adverbs*, and *connecting particles* should (according to Rule 382) be placed *near* those words to which they refer, or which they connect.

Thus, “It is folly to pretend to arm ourselves, against the accidents of life, by helping up treasures *which* nothing can protect us against, but the good providence of our heavenly Father.” The sentence ought to have been arranged thus,—“It is folly to pretend, by helping up treasures, to arm ourselves against the accidents of life, against which nothing can protect us but the good providence of our heavenly Father.”

652 *Rule 2*—*Words* expressing *things connected in thought*, should be placed as *near together* as possible. Thus, the sentence, “God heapeth favours on His servants, ever liberal and faithful,” should be thus expressed, “God, ever liberal and faithful, heapeth favours on His servants”

“I with my family reside in the parish of Stockton, which consists of my wife and daughters.” This sentence is a violation of the rule, it should be arranged thus,—“I with my family, which consists of my wife and daughters, reside in the parish of Stockton.”

653 *Rule 3*—When different things have an *obvious relation* to one another, with respect to the *order of time, place, cause and effect*, or the like, a corresponding order should be observed in assigning them their *position* in the sentence. Thus, instead of saying, “He was resigned to the will of God in *dying* and *suffering*,” we should say, “in *suffering* and *dying*”

L. 92. b—654 *Rule 4*—*a* Clauses expressing the *circumstances of time and place*, must be placed as *nearly as possible* at the *beginning* of a sentence

Thus, “The moon was casting a pale light on the numerous graves that were scattered before me as it peered above the horizon, when I opened the small gate of the churchyard,” will be better rendered by saying, “When I opened the small gate of the churchyard, the moon as it peered above the horizon, was casting a pale light on the numerous graves that lay scattered before me.”

b This Rule does not apply to clauses intended to affect the meaning of particular parts of the sentence

c Clauses denoting *circumstances respecting the action*, should be placed near that part of the sentence, the meaning of which they are intended to affect

EXAMPLE.—“The emperor was so intent on the establishment of his absolute power in Hungary, that he exposed the empire doubly to desolation and ruin *for the sake of it*.” The sentence ought to be thus expressed. “The emperor was so intent on the establishment of his absolute power in Hungary, that, *for the sake of it*, he exposed the empire doubly to desolation and ruin.”

655 *Rule 5*—*a* A clause, expressing a *circumstance*, must never be placed between two *principal members* of a sentence,

for, by such an arrangement, we are left in doubt to which of the two the circumstance refers.

EXAMPLE.—“Though our brother is upon the rack, so long as we ourselves are at ease, our sense will never inform us of what he suffers,” will be better expressed thus “Though our brother is upon the rack our sense will never, so long as we ourselves are at ease, inform us of what he suffers”

b. Clauses expressing *circumstances* must *not* be crowded together, but be *interpersed* in different parts of the sentence, and joined with the principal words on which they depend

EXAMPLE—“What I had the opportunity of mentioning to my friend, *some time ago, in conversation, was not a new thought”* The following arrangement is preferable—“What I had the opportunity, *some time ago*, of mentioning to my friend, *in conversation, was not a new thought”*

c. The strongest part of the thought, or that part of the sentence which forms the *result*, should, if possible, be placed the last.

Unity of a Sentence

LESSONS 95. a. & b.—Exercises 95. a. & b.—Page 111

L. 95. a.—656 The *Unity* of a sentence denotes the *predominancy of only one proposition or enunciation of thought*, and a *uniformity of construction* throughout the sentence. Different circumstances may, indeed, be introduced, but these must always be made subservient to the principal subject.

657 Rule 1—a As every sentence should contain only one principal idea, we should not introduce other ideas which are only *remotely* connected with it. Distinct thoughts should occupy separate sentences

EXAMPLE—“In this uneasy state, both of his public and private life, Cicero was oppressed by a new and cruel affliction, the death of his beloved Tullia, which happened soon after her divorce from Dolabella, *whose manners and humours were entirely disagreeable to her*” The principal subject in this sentence is the death of Tullia, which was the cause of her father’s affliction. The time when the event took place is, without any impropriety, pointed out in the course of the sentence, but the addition of Dolabella’s *character* is foreign to the main object. By presenting a new picture to the reader, we destroy the unity and compactness of the period. The sentiments would be better expressed in two sentences, thus “In this uneasy state, both of his public and private life, Cicero was oppressed with a new and cruel affliction, the death of his beloved Tullia, which event happened soon after her divorce from Dolabella. *The manners and humours of this man were entirely disagreeable to her*”

b Sentences must never be extended beyond their natural close

EXAMPLE.—“Burnet could not end his learned treatise without a panegyric on modern learning and knowledge, in comparison of the ancient, whilst Fontenella falls so grossly into the censure of the old poetry and preference of the new, that I could not read either of these strains without *indignation*, which no quality among men is so apt to raise in me as *sufficiency*, the worst composition out of the pride and ignorance of mankind” Of this sentence, the word *indignation* forms the natural conclusion, what follows is foreign to the proposition with which the author commenced.

658 *Rule 2* — *a* In the construction of sentences, regard must be had that they be, in general, *neither very long nor very short*. *Long sentences*, unless constructed with care, require close attention, to make us clearly perceive the connection of the several parts, whilst *short ones* are apt to break the sense, and weaken the connection of thought

b Whenever it is necessary to employ long sentences, care must be taken that the *different parts* be so arranged and constructed, that *each part may be understood* as the sentence proceeds, not leaving the meaning of the different parts, as well as of the whole sentence, to be gathered at its close

EXAMPLE. — “It is not without a degree of patient attention and persevering diligence, greater than the generality are willing to bestow, though not greater than the object deserves, that the habit can be acquired, of examining and judging of our own conduct, with the same accuracy and impartiality as of that of ‘another’” Here the sense is not clear till towards the close of the sentence, the following construction will remove this defect — “The habit of examining our own conduct as accurately as that of another, and judging of it with the same impartiality, cannot be acquired without a degree of patient attention and persevering diligence, not greater, indeed, than the object deserves, but greater than the generality are willing to bestow” The two sentences are nearly the same, both in length and in the words employed, but the alteration of the arrangement allows the latter to be understood, clause by clause, as it proceeds (Dr Whately.)

659 Another specimen of a *long sentence* is here given, that the pupil may perceive the disadvantages of such sentences, and how easily they may be amended “Though in yesterday’s paper we showed how everything that is great, new, or beautiful, is apt to affect the imagination with pleasure, we must own that it is impossible for us to assign the necessary cause of this pleasure, because we know neither the nature of an idea, nor the substance of a human soul, and therefore, for want of such a light, all that we can do in speculations of this kind, is to reflect on the operations of the soul that are most agreeable, and to range, under their proper heads, what is pleasing or displeasing to the mind, without being able to trace out the several necessary and efficient causes whence the pleasure or displeasure arises” We shall now divide the foregoing into several distinct sentences “In yesterday’s paper, we showed that every thing which is great, new or beautiful, is apt to affect the imagination with pleasure We must own, that it is impossible for us to assign the efficient cause of this pleasure, because we know not the nature either of an idea, or of the human soul All that we can do, therefore, in speculations of this kind, is to reflect on those operations of the soul which are most agreeable, and to range under proper heads what is pleasing or displeasing to the mind”

660 *Rule 3* — In every discourse, there must be a proper *mixtire of long and short sentences, and of those variously constructed*

A continued succession of either long or short sentences, or of those constructed with the same number of members, is both tedious to the ear and destructive of force and animation of style

L. 95. b. — 661 *Rule 4* — During the course of a sentence, the *scene should be changed as little as possible, and the same Nominatives be applied to the same Subject* One principal person or thing should be predominant, and one uniform mode of construction be observed throughout

EXAMPLE. — “After we came to anchor, they put me on shore, where I was received by all my friends who received me with the greatest kindness” In this sentence, though the objects contained in it have a connection with one

another, yet, by changing so often both the *place* and the *person*, *we* and *they*, *I* and *who*, and by unnecessarily mixing *active* and *passive* verbs, not only is the sense weakened, but the unity of the sentence impaired. The following construction renders the sentence correct "The ship *having been brought* to anchor, *I was* put on shore, *where I was* welcomed by all my friends, and *received* with the greatest kindness."

662 *Rule 5—a* Those members of a sentence which express a *comparison* or *contrast* between two things, require a corresponding resemblance in the *language* and *construction*

EXAMPLES—"A friend *exaggerates* a man's virtues, an enemy *inflames* his crimes" Here, the opposition in the thought is neglected in the words, it will be properly expressed thus "A friend *exaggerates* a man's virtues, an enemy *his* crimes"

"I have observed, of late, the style of some great *ministers* very much to exceed that of any other *productions*" Instead of *productions*, which bear no relation to *ministers*, the author ought to have said *writers* or *authors*

b The following passage, from Pope's Preface to his Homer, fully exemplifies the Rule just given—"Homer was the greater genius, Virgil the better artist, in the one we most admire the man, in the other the work. Homer lures us with a commanding impetuosity, Virgil leads us with an attractive majesty. Homer scatters with a generous profusion, Virgil bestows with a careful magnificence. Homer, like the Nile, pours out his riches with a sudden overflow, Virgil, like a river in its banks, with a constant stream" This picture, however, would have been faultless, if to the Nile some particular river had been opposed. Sentences thus constructed, when introduced with propriety, and not recurring too often, have a sensible beauty. But we must avoid directing our attention too much to this beauty. It ought to be used only when the comparison or opposition of objects *naturally* leads to it, otherwise, when such a construction as this is uniformly aimed at, our compositions will become tiresome to the ear, and plainly discover affectation

663 *Rule 6—a* *Parentheses* should, as much as possible, be avoided, and the thought, implied by the parenthetical member, be *transferred* to the following sentence

b When the parentheses are very *short*, and serve as *necessary* explanations, they may be admitted, but these must be so judiciously introduced as to glide, at once, into our conception, without compelling the reader to review what preceded the interruption. The parenthesis in the following sentence is correctly introduced—

"And was the ransom paid? It was, and paid
(What can exalt the bounty more?) for thee"

In the following sentence, however, there is an evident impropriety in its use "If your hearts secretly reproach you for the wrong choice you have made (as there is time for repentance and retreat, and a return to wisdom is always honourable), bethink yourselves that the evil is not irreparable" This sentence would be better if it were divided into two, thus, "If your hearts secretly reproach you for the wrong choice which you have made, bethink yourselves that the evil is not irreparable. Still there is time for repentance and retreat, and a return to wisdom is always honourable"

ENERGY OR VIVACITY OF EXPRESSION

LESSON 96.—Exercise 96.—Page 115

664 *Energy of Expression* comprehends every thing that conduces to stimulate the attention, to impress strongly on the mind the arguments adduced, to excite the imagination, and move the feelings.

665 Energy or Vivacity of Expression depends, first, on the *Choice of Words*, secondly, on *their Number*, and, thirdly, on *their Arrangement*

1 *The Choice of Words*

666 Rule 1—a *Particular* instead of *General* terms—Nothing can contribute more to *enliven* the expression, than that all the words employed be as *particular* and *determinate* in their signification, as will suit the nature and object of the discourse. The more *general* the terms are, the *fainter* will be the picture, the more *special* they are, the *brighter* it will be.

The same sentiments may be expressed with equal justness, and even perspicuity, in the former mode, as in the latter, but as the colouring will, in that case, be more languid, it cannot give equal pleasure to the imagination, and, consequently, will not contribute so much either to fix the attention or to impress the memory.

b In *philosophical* subjects, in which the understanding alone is addressed, *general* terms are the most appropriate. But, in subjects in which the *imagination* and the *passions* are addressed, terms must be chosen which are as *particular* as possible, as it is solely by these that the object can be vividly depicted.

Thus “They *sank* as *lead* in the mighty waters,” says Moses, when speaking of the Egyptians in the song occasioned by the miraculous passage of the Israelites through the Red Sea. Had he used *general* instead of *particular* terms, and said “They *fell* as *metal* in the mighty waters,” the difference in the effect would have been very great. In the former sentence *to sink* is the species, as it implies only falling or moving downwards in a *liquid* element, in the second sentence, *to fall* answers to the genus, in like manner, *lead* is the species, *metal* is the genus.

For the same reason, Milton, in describing the attitude in which Satan was discovered by Ithuriel and his company, when that malignant spirit was employed in infusing *pernicious* thoughts into the mind of our first mother, says—

“Him there they found
S_z at like a toad, close at the ear of Eve”

No word in the language could have so happily expressed the posture, as that which the poet has here chosen.

“Consider says our Lord, “the lilies how they grow they toil not, they spin not, and yet say unto you, that Solomon in all his glory was not arrayed like one of these. If then God so clothe the grass, which is to-day in the field, and to-morrow is cast into the oven, how much more will He clothe you?”

"Let us here adopt," says Dr Campbell, "a little of the tasteless manner of modern paraphrasts, by the substitution of more *general* terms, one of their many expedients of infrigidating, and let us observe the effect produced by this change 'Consider the flowers, how they gradually increase in their size they do no manner of work, and yet I declare to you, that no king whatever, in his most splendid habit, is dressed up like them If then, God, in His providence, doth so adorn the vegetable productions, which continuo but a little time on the land, and are afterwards put into the fire, how much more will He provide clothing for you ?'" How spiritless is the same sentiment rendered by these small variations ! The very particularizing of *to-day* and *to-morrow*, is infinitely more expressive of transitoriness, than any description given in general terms, that can be substituted in its room

c Sometimes, also, the imagery will be enlivened, not only by particularizing, but by *individuating* the object presented to the mind, thus, the Royal Psalmist says, "White as the snow in *Salmon*"

It is not, however, to be understood, that this method of individuating the object ought always to be preferred by the poet or the orator. It must be used with caution, particularly if we wish our writings to be more extensively known than in our immediate neighbourhood

d On the same principle, whatever tends to subject the thing spoken of to the notice of our *senses*, especially of our *eyes*, renders the expression more animated.

Thus, St. Paul, in addressing the Ephesians, says "I have coveted no man's silver, or gold, or apparel Yea, *ye* yourselves know, that these hands have ministered unto my necessities, and to them that were with me" Had he said, "my hands," the sentence would have lost nothing in *meaning* or in *perspicuity*, but very much in *animation*

e To the preceding remarks we may add, that, in composition, particularly of the *descriptive* kind, if we wish to present to the mind a *vivid* image, we must advance from *general* expressions to *special*, and thence, to *more particular*

Thus, were a preacher, in a discourse on Vice and Irreligion, to furnish only some *general* remarks on these subjects in the abstract, without particularizing any one vice, the impression, if any, made on the minds of his hearers, must necessarily be extremely faint. But if, on the contrary, he were to *dwell* on some one vice, and *particularize* its nature and consequences, the ideas thus conveyed to the mind, would be far more *vivid* and *impressive*

667 "The only appropriate occasion for *general* language is, " as Dr Whately justly observes, "when we wish to *avoid* giving a *vivid* impression,—when our object is to *soften* what is *offensive*, *disgusting*, or *shocking*; as, when we speak of an *execution*, for the infliction of the sentence of death on a criminal of which kind of expressions, common discourse furnishes numberless instances On the other hand, in Antony's speech over Caesar's body, his object being to *excite* horror, Shakespeare puts into his mouth the most *particular* expressions in the following words —'those honourable men (not who *killed* Caesar, but) whose daggers have *stabbed* Caesar'"

668. *Rule 2* —Another mode of enlivening the style is—

a. First, when an *individual* is employed to represent a

species, or a *species*, a *genus*, or a *part*, or the most interesting circumstance, to represent the whole, as, when we say, "A *Solomon*," for a wise man, "A *sail*," for a ship, "The Lord is my *song*," says Moses, "He is become my *salvation*," that is, "the subject of my song, the author of my salvation."

In a similar manner, the *passion* is employed to represent its object, the *operation* its object, the *instrument* the agent, and the *gift* the giver.

b Secondly, When things *sensible* are put for things *intellectual*, thus, we say, "The *mitre*," for the priesthood, "The *crown*," for royalty, "The *sword*," for the military profession. (See 562.)

c Thirdly, When things *animate* are used to represent things that are *inanimate*, thus, we sometimes style a literary performance, "The *offspring* of the brain" *Ceres* is used to denote bread, *Bacchus*, to denote wine.

669 The following modes of expression are calculated to *obstinate vivacity* — When the *genus* is put for the *species* the *whole* for a *part*, the *matter* for the *instrument* or *thing made*, and the *intellectual* for the *sensible*. These modes of expression arise, — *first*, from a disposition to *raze the expression*, and prevent the too frequent recurrence of the same sound upon the ear. Hence, the *genus* is sometimes put for the *species*. *Secondly*, from an inclination to suggest *content* without rudeness that is, not openly to express, but indirectly to insinuate it. Thus, when a particular man is called a *creature* or an *animal*, there is a sort of tacit refusal of the specific attributes of human nature. But the phrases, *no creature*, and *every creature*, like *all the world*, are a kind of hyperbolic idioms which do not belong to this class. *Thirdly*, from a desire of *palliating* the representation, and that either from humanity, from courtesy, or from decency. All these modes of expression have been denominated *Euphemism*, signifying a *softened expression* (See 563 b.)

2 The Number of Words

LESSONS 97. a. & b.—Exercises 97. a. & b.—Page 116

*L. 97. a.—670 Rule 3—*a With respect to Energy or Vivacity, as depending on the Number of words, it may be established as a maxim, that the fewer the words are, provided perspicuity is not violated, the more vivid is the expression.

"As when the rays of the sun," observes Campbell, "are collected into the focus of a burning glass, the smaller the spot in which receives them, compared with the surface of the glass, the greater are the heat and splendour, so, in exhibiting our sentiments by speech, the narrower the compass of words is, in which the thought is comprised, the more energetic is the expression."

b Conciseness of expression is not, however, equally adapted to every subject. It is most appropriate to the *precipice*, *aphoristic*, and *proverbial* styles.

Example—"Nor love thy life, nor hate, but what thou liv'st,
Live well, how long or short, permit to Heav'n"—*Willon*

The *aphoristic* style is employed to convey the discoveries of science, the *proverbial* style to convey the maxims of common life.

c On the other hand, the kinds of writing least susceptible of conciseness of expression, are the *descriptive*, the *pathetic*, and particularly the *declamatory*. It is, besides, much more suitable in *writing* than in *speaking*, because a reader, having the command of his time, may read fast or slowly, as it is more convenient, he can peruse a sentence a second time when necessary, or lay down the book and think.

d But if, in a public address, you comprise a great deal in few words, the hearer must have uncommon quickness of apprehension to catch your meaning, before you have put it out of his power, by engaging his attention to something else. In *orations*, therefore, it is particularly unsuitable, and consequently, in all kinds of writing that are addressed to the people, it is more or less so, as they partake more or less of popular declamation.

671 *Rule 4—a* Though energetic brevity is not adapted alike to every subject, we ought always to avoid its contrary, *Verbosity*, that is, a languid redundancy of words.

b The principal faults against Energy of Expression are, *Tautology*, *Pleonasm*, and *Verbosity*. *Tautology* (as observed in 639) is the repetition of the same sense in different words, *Pleonasm* (640) is the use of superfluous words, *Verbosity* is the use of unnecessary or unimportant clauses or circumstances.

c In a proper Pleonasm, a complete correction is always made by erasing the words, but in the *verbose style*, it is often necessary, not only to expunge words, but to recast the whole sentence. The following Cautions are applicable to Verbosity —

672 *Caution 1—a* Avoid inserting any clause which, on a superficial view only, may appear to suggest something that heightens, but which, on reflection, is found to diminish the vigour of the sentiment.

EXAMPLE.—“Neither is any condition of life more honourable in the sight of God than another, otherwise, He would be a respecter of persons, *which He assures us He is not*.” It is evident, that this last clause *enervates* the thought, as it implies, that without this assurance from God himself, we should naturally conclude Him to be of a character different from that which has been here given Him by the speaker.

673 *Caution 2—a* Avoid loading every proposition with *assertions*, as these tend to weaken rather than strengthen an assertion.

b As such a practice in conversation more commonly infuses a suspicion of the speaker's veracity, than engages the belief of the hearer, it has a similar effect in writing. In our translation of the Bible, for instance, the translators improperly represent the Almighty as declaring to Adam, “In the day that thou eatest thereof thou shalt surely die.” The adverb *surely*, instead of enforcing, as the translators intended, only enfeebles the denunciation, as a ground of mistrust is insinuated, to which no affirmation is a counterpoise. Such adverbs must never be used, either when the *character* of the speaker or the *evidence* for a thing, is such as precludes the smallest doubt.

c The preceding remarks are not applicable, however, to such a phrase as, “*Verily, verily, I say unto you*,” a mode of expression so frequently adopted.

by our Lord. As these words enter not into the body of the proposition, but are employed solely to introduce it, they are to be considered as a call to attention, serving not so much to affirm the reality, as the importance of what is to be said (Dr Campbell's *Rhet*)

674. Caution 3 —a Be careful in the use of *Epithets*. When Epithets are *sparingly* and *judiciously* employed, they are conducive to Energy of Expression, but, otherwise, they only betray an effort to cover poverty of sentiment by mock sublimity of language

b By the term *Epithet*, is here meant, not every adjective annexed to a noun, but such words as add nothing to the sense, and signify something already implied in the noun itself. Thus, when I say, "the *glorious* sun," the word *glorious* is an epithet, because it expresses a quality which is implied in the noun itself. But, when I say, "the *meridian* sun," the word *meridian* is not an epithet, as it denotes the sun in that situation in which it appears at noon.

c Young or inexperienced writers frequently abound with such expressions as, *horrible*, *shocking*, *most extraordinary*, *unparalleled*, and similar words of great force. This is to waste strength on mere trifles. Strong expressions on *every occasion* betray ignorance both of literary propriety and of the style adopted in well-educated society

d Epithets are properly employed, first, when they *explain a Metaphor*, or, secondly, when they express something which, though *implied* in the subject, would not, perhaps, have occurred to the mind of the hearer, but which it is important to notice with a view to our present purpose

e "Indeed, it will generally happen," observes Archbishop Whately, "that the epithets employed by a skilful orator, will be found to be, in fact, so many abridged arguments, the force of which is sufficiently conveyed by a mere hint. Thus, if any one should say, 'We ought to take warning from the *bloody* revolution of France,' the epithet would suggest one of the *reasons* for our being warned, and that, not less clearly, but perhaps more forcibly, than if the argument had been stated at length."

675. Caution 4 —a Avoid a *prolixity* in narration, arising from the mention of *unnecessary circumstances*

Circumstances may be denominated *unnecessary*, either when not of such importance that the scope of the relation is affected by their being known, or, when they are *implied* in the other circumstances related. An error of the former kind belongs properly to the *thought*, of the latter, to the *language*. The first, when habitual, is termed *loquacity*, the second, *verbosity*. The following is an instance of the second —"On receiving this information, he arose, went out, mounted his horse, and rode to town." All is implied in saying, "On receiving this information, he rode to town."

b There are many sentences, however, which would not bear the *omission* of a single word consistently with perspicuity, and yet, the same may be as clearly and much more concisely expressed by using *different words*, and *recasting* the whole sentence

EXAMPLE.—"A friend overrates the good actions of those to whom he is attached, and a man's *virtues* is equally overstretched by his opponents." In this sentence, not one word could be *omitted* without sacrificing perspicuity, yet the whole would be more energetically, as well as more concisely expressed, by saying, "A friend exaggerates a man's *virtues*, an enemy, his *crimes*."

L. 97. b.—676 Rule 5—*a CONJUNCTIONS OMITTED*—Care must be taken in the application of *relatives*, *copulatives*, and all the *particles* employed for *transition* and *connection*. As a general Rule, it may be observed, that in the same sentence there should be as few *connectives* as possible (See 435)

Some writers needlessly multiply *demonstrative* and *relative* particles, as in the following sentence—"There is nothing which disgusts us sooner than the empty pomp of language." In introducing a subject, or laying down a proposition, to which we demand particular attention, this sort of style is proper, but on common occasions, when no violation of any grammatical Rule will take place, we shall express ourselves more energetically by *omitting* the particles, thus, "Nothing disgusts us sooner than the empty pomp of language."

b Conjunctions are omitted when the connection in thought is either very remote, or very close, and especially when, in the latter case, we wish to pass from object to object with great rapidity Thus, the expression of Caesar, "I came, I saw, I conquered," very properly denotes the celerity of his victorious career

c. By omitting the conjunctions, not only is vivacity increased, but sometimes a long sentence is advantageously broken into several smaller ones. "As the storm increased with the night, the sea was lashed into tremendous confusion, and there was a fearful, sullen sound of rushing waves and broken surges, while deep called unto deep." This sentence is better divided into several, thus "The storm increased with the night. The sea was lashed into tremendous confusion. There was a fearful, sullen sound of rushing waves and broken surges. Deep called unto deep."

677 Rule 6—*a CONJUNCTIONS REPEATED*—When we are making some *enumeration*, in which we wish the objects to appear as distinct from one another as possible, that the mind may *rest*, for a moment, on *each*, *copulatives* may be repeated with peculiar advantage, as, when an author says, "Such a man might fall a victim to power, but truth, and reason, and liberty, would fall with him"

b Short conjunctions are generally preferable to long ones for this reason, notwithstanding that, insomuch that, forasmuch as, furthermore, &c, are less frequently used at present than formerly

c We should, as much as possible, avoid combining conjunctions of the same class Of this kind are, *but*, *however*, *and*, *further*, *yet*, *nevertheless*, &c.

d The words designed to mark the transition from one sentence to another are sometimes improperly employed Thus, "By greatness I do not mean the bulk of any single object only, but the largeness of a whole view. Such are the prospects of an open champaign country, a vast uncultivated desert, &c. The word *such* signifies of that nature or quality, which necessarily presupposes some adjective or word descriptive of a quality going before, to which it refers. But, in the foregoing sentence, there is no such adjective. The author had *spoken* of *greatness* in the abstract only, and, therefore, *such* has no distinct antecedent to which it can be referred. The sentence would have been better introduced by saying, *To this class belong*, or, *under this head are arranged*, the prospects, &c.

678 Rule 7—*a* In aiming at a Concise style, we must avoid rendering it *too crowded* The frequent recurrence of ellipses, even when obscurity does not arise from them, gives to the composition the appearance of labour, which is offensive. We

may, indeed, avoid *enumerating every particular*, but we should endeavour to *suggest more than we express*

b It is recommended, also, in cases in which we wish a *permanent impression* to be made on the mind, first, to *expand the sentiment* that it may be distinctly understood, and afterwards *compress the whole in one short, pithy sentence*

c The hearers will thus be struck by the forcibleness of the sentence which they will have been prepared to comprehend, they will *understand* the longer expression, and *remember* the shorter. The following extract from Burke's "Reflections on the Revolution in France," as quoted by Archibishop Whately, will serve to illustrate this Rule — "Power, of some kind or other, will survive the shock in which manners and opinions perish, and it will find other and *worse means for its support*. The usurpation which, in order to subvert ancient institutions has destroyed ancient principles, will hold power by arts similar to those by which it has acquired it. When the old feudal and chivalrous spirit of *fealty*, which, by freeing kings from fear, freed both kings and subjects from the *precaution of tyranny*, shall be extinct in the minds of men, plots and assassinations will be anticipated by preventive murder and preventive confiscation, and that long roll of grim and bloody maxims, which form the political code of all power, not standing on its own honour, and the honour of those who are to obey it. *Kings will be tyrants from policy, when subjects are rebels from principle*"

d Conciseness does not exclude true *Copiousness* of language, — a copiousness which consists not in stringing together a multitude of mere *synonyms* and *circumlocutions*, but in employing a suitable expression for every *different modification* of thought. In this sense, therefore, the greater our command of language, the greater will be our conciseness

3. The Arrangement of Words

LESSONS 98. a. & b.—Exercises 98. a. & b.—Page 148

L. 98 a.—679 a The next thing conducive to the strength of a sentence is the *Arrangement of words*

For, of two sentences, equally perspicuous, and consisting of the very same words, the one may be a feeble and languid, the other a striking and energetic expression, merely from the difference of arrangement

b. The established *Syntactical order* observed in the structure of sentences, is, in general, the most appropriate for subjects addressed solely to the *understanding*, but the *Rhetorical or Inverted order* is best adapted to subjects addressed to the *passions and imaginations* of men

EXAMPLES.—*Syntactical Order*

Diana of the Ephesians is great
The voice the dance obey thee

Rhetorical Order

Great is Diana of the Ephesians
Theo, the voice, the dance obey

From the preceding examples it will be seen, that in the *syntactical order*, the *subject or nominative*, as previously stated is placed first, then the *verb*, and lastly the *object*. The *adjuncts*, either of the *subject*, *verb*, or *object* are placed in the *order to which they respectively belong*. This mode of construction prevails in our ordinary discourse (See J18 1 g.)

In the *Rhetorical order*, the *predicate*, for the sake of energy, frequently precedes the *verb*. In this arrangement the *principal object* is, that the most

important words shall be made to occupy that situation which shall produce the strongest impression. The subsequent remarks are intended to apply solely to the rhetorical construction.

680. Rule 8 —a In the historical arrangement of words in a sentence, the most important words should be placed in that situation in which they will make the strongest impression, and that is, generally, at the beginning of a sentence.

Take, when the cripple who sat begging at the beautiful gate of the temple, earnestly looked on Peter and John, expecting to receive something from them, he was told by Peter, "Silver and gold have I none, but such as I have give I thee, in the name of Jesus Christ of Nazareth, rise up and walk." Here, the wished look and expectation of the beggar naturally led Peter to form a vivid conception of what was the object of the man's thoughts, and this conception as naturally displayed itself in the form of the declaration made by the apostle. Had he said, "I have no gold nor silver, but I give thee that which I have," the meaning would have been the same but the expression would have been comparatively insipid. So in Gen. xli. 1^o, the chief butler says, "If he has restored to mine office, an I him be hanged."

b Sometimes, however, the important clause, in order to sustain the reader's attention, is reserved to the conclusion. as, "On whatever side we contemplate Homer, what principally strikes us is, his wonderful invention."

c But, in whatever situation the principal words may be placed, they must always stand clear and disentangled. Circumstances, necessarily connected with the principal object, should be so arranged as not to obscure or encumber that object.

This is happily effected in the following quotation, in which the author is comparing the modern poets with the ancient. "If, whilst they profess only to please, they secretly advise and give instruction, they may not, perhaps, as well as formerly, be esteemed with justice the best and most honourable among authors." Here, the various qualifying circumstances are so judiciously arranged, as neither to weaken nor embarrass the meaning, while the principal object, the character of the poets, appears in its proper place, clear and detached. The following is a different arrangement — "If, whilst they profess to please only, they advise and give instruction secretly, they may be esteemed the best and most honourable among authors, with justice, perhaps, now, as well as formerly." Here, we have precisely the same words and the same sense, but in consequence of the circumstances being so intermingled as to obscure the principal words, the whole becomes perplexed, and totally devoid of grace and strength (Whately).

681. Rule 9 —a A weaker assertion or proposition should never follow a stronger one, but when it can be accomplished without affectation, the sentence should grow in importance as it approaches the end.

EXAMPLE. — "If we rise yet higher," says Addison, "and consider the fixed stars, as so many oceans of flame that are each of them attended with a different set of planets, and still discover new armaments and new lights, that are sunk further in those unfathomable depths of ether, we are lost in a labyrinth of suns and worlds, and confounded with the magnificence and immensity of nature."

b When a sentence consists of two members, the longer should generally be the concluding one. Thus, to say, "When our passions have forsaken us, we flatter ourselves with the belief, that we have forsaken them," is better than to say, "We flatter ourselves with the belief, that we have forsaken our passions, when they have forsaken us."

L. 98. b.—CLOSE OF SENTENCES —682 *Rule 10.—a* As the mind generally rests a little upon the word concluding a sentence, that word should not, if possible, be an inconsiderable one, such as an *adverb* or *preposition*. Thus, it is better to say, "Avarice is a crime of *which* wise men are often guilty," than to say, "Avarice is a crime which wise men are often guilty *of*."

1 As prepositions principally serve to point out the relation of other words, it is disagreeable to be left, at the close of a sentence, pausing on a word which of itself does not produce any important idea, or present any striking image to the imagination —For the same reason, verbs which are compounded of one or more words and a preposition, are not considered as proper conclusions of a period, such as, *bring about*, *lay hold of*, *come over to*, *clear up*, &c, instead of which, a simple verb, when it can be used, always terminates the sentence with more strength.

2 Also, the pronoun *it* should not, if possible, be placed at the close of a sentence, especially when joined with some prepositions, as, *with it*, *to it*. Thus, the sentence, "I would humbly offer an amendment, that, instead of the word Christianity, *may* be put religion in general, which, I conceive, would much better answer all the good ends proposed by the projectors of *it*," would be better terminated, by saying, "proposed by *its* projectors."

b Besides particles and pronouns, any *phrase* expressing only a circumstance, should not be placed at the end of a sentence

VIOLATION OF THE RULE —"Let me, therefore, conclude by repeating, that division has caused all the mischief which we lament, that union alone can retrieve it, and that a great advance towards this union, was the coalition of parties, so happily begun, so successfully carried on, and, of late, so unaccountably neglected, *to say no worse*." The phrase, "to say no worse," ought not to have concluded the sentence, but ought to have been inserted in its own member, thus, "and of late, to say no worse, so unaccountably neglected."

c When, however, the *stress* and *significancy* of a sentence principally depend on certain particles, then, these particles must not be considered as mere circumstances, but must occupy a prominent situation in the sentence, thus, "In their prosperity, my friends shall never hear of me, in their adversity, *always*." *Here*, *never* and *always*, being emphatical words, are so placed, as to make the strongest impression.

683 Rule 11.—Antitheses, when judiciously and moderately employed, greatly contribute towards energy of expression, for every thing is rendered more striking by *contrast*. Truth becomes more evident when opposed to error, virtue to vice, knowledge to ignorance, &c —The members of a sentence which express a *contrast* should be similarly constructed (See 662.)

The following are two examples of the proper application of *Antithesis*. The subject of the first, is the *Steam Engine*, of the second, *Poetry*.

1 "It can engrave a seal, and crush masses of obdurate metal before it, draw out, without breaking a thread as fine as goat's hair, and lift up a ship of war like a bubble in the air. It can embroider muslin and forge anchors—cut steel into ribands, and impel loaded vessels against the fury of the winds and waves."

2 "In the crowded city and howling wilderness, in the cultivated province and solitary isle, in the flowery lawn and craggy mountain, in the minaret of

the rivulet and in the uproar of the ocean, in the radiance of summer and gloom of winter, in the thunder of heaven and in the whisper of the breeze, he still finds something to rouse or soothe his imagination, to draw forth his affection and employ his understanding."

In the preceding Examples, there is not only an opposition of thought, but a proper balancing of the clauses. But this kind of writing must, as previously observed, be introduced with judgment and caution, otherwise, it may produce disgust instead of pleasure (Sec 570, 662.)

684 *Rule 12*—*Climate* is another figure of speech, which, when sparingly and judiciously introduced, contributes to energy of expression. It must never be introduced, however, except it is the evident result of an *excited mind* labouring to make a strong impression as to the importance of its subject.

HARMONY OF EXPRESSION

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685 *Harmony* or *Euphony* in the structure of sentences implies a smooth and easy flow of words in respect to the *sound*. It requires that all coarse and homely expressions should be avoided, even at the risk of employing circumlocution.

Though *Harmony* or *Euphony* is of far less consequence than either *Perspicuity* or *Energy*, yet, when *neither of these would be sacrificed*, it ought not to be disregarded. For, noble ideas and forcible reasoning, conveyed in harmonious language, produce a stronger impression on the mind, than if transmitted by means of harsh and disagreeable sounds. But when *Perspicuity* or *Energy* is *at variance* with *Harmony*, the general Rule to be observed by the writer or speaker is, *to prefer the perspicuous and energetic to the harmonious*.

686 The observations to be made on this subject include—1st, the *choice* of words, 2ndly, their *arrangement*, 3rdly, the *length* and *construction* of the members, and 4thly, the *close* or *cadence* of sentences.

687 *Rule 1—THE CHOICE OF WORDS*—Words which are *difficult of pronunciation*, should be avoided, if possible, as they are harsh and painful to the ear.

688 *a* Long words are commonly more agreeable than monosyllables. They please the ear by the composition or succession of the sounds which they present, and, accordingly, harmonious languages abound most in them. Of words of any length, those are the most melodious which are formed of an intermixture of long and short syllables, such as, *define, velocity, independent, impetuosity*.

b Harmony of language is promoted by avoiding, as far as the sense will permit, the use of such words as the following—1. Such as are composed of words already compounded, the several parts of which are not well united, as, “*Unsuccessfulness, barefacedness*” 2. Such as have the syllables which immediately follow the accented syllable, crowded with consonants that do not easily coalesce, as, “*Questionless, chroniclers, contentclers*” 3. Such as have too many syllables following the accented syllable, as, “*Primarily, cursorily, peremptoriness*”

4 Such as have a recurrence of the same or of similar syllables, as, "*Hollow, hollow*." 5 We should likewise avoid the frequent recurrence of words beginning with an aspirated *h*. The preceding Rules are sometimes violated by the poet, when some particular effect is to be produced, as was noticed under *Poetical License*, 63.

c. In dignified composition, the abbreviations, i.e., e.g., viz., and others of a similar kind, should be avoided.

689 The best Rule which can be given with respect to the choice of harmonious words is, never to make a *direct effort* after this kind of expression, but trust to the *spontaneous occurrence of suitable words* on every occasion on which they may be introduced with proper effect.

690 *Rule 2—THE ARRANGEMENT OF WORDS.*—It is necessary, also, in order to render the sentence harmonious, not only that the words should be well chosen, and well sounding, but that they should be properly arranged in the sentence.

Thus, "Pleasures, simple and moderate, are always the best," should be, "Simple and moderate pleasures are always the best." "A great recommendation of the guidance offered by integrity to us, is, that it is by all men easily understood," better in this form, "It is a great recommendation of the guidance offered to us by integrity, that it is easily understood by all men."

691 To promote this harmonious arrangement of words, the following directions may be useful, when their observance would induce no sacrifice either of *Perspicuity* or *Energy*.

1 When the preceding word ends with a *voiced*, it is better that the subsequent one begin with a *consonant*, and so for the contrary, thus, "A true friend, a cruel enemy," are smoother and easier to the voice than "A true union, a cruel destroyer"—2 In general, a considerable number of long or short words near one another should be avoided. "Disappointment in our expectations is wretchedness," better thus, "Disappointed hope is misery" "No course of joy can please us long," better, "No course of enjoyment can please us long"—A succession of words having the same quantity in the accented syllables, whether long or short, should also be avoided, thus, "James was needy, feeble, and fearful," may be improved thus, "James was timid, feeble, and destitute" "He could not be happy, for he was silly, pettish, and sullen," better thus, "He could not be happy, for he was simple, peevish, and gloomy."

3 In general, word, either beginning or ending alike, must not meet together, and the last syllable of the preceding word should not be the same as the first syllable of the subsequent one. It is not so pleasing and harmonious to say, "This is a convenient contrivance," "She behaves with uniform formality," as, "This is a useful contrivance," "She behaves with unvaried formality."

692 *Rule 3—THE LENGTH AND CONSTRUCTION OF THE MEMBERS*—The members of a sentence should neither be *too long*, nor *disproportionate* to one another.

That order of words is generally more agreeable to the ear, and produces the strongest impression, in which, without obscuring the sense, the most important images, and the longest members, *rise one above the other* in a sort of increasing series, towards the close of the sentence.

The following is an instance of this kind of writing — “ When thine aching eye shall look forward to the end that is far distant, and when behind thou shalt find no retreat, when thy steps shall falter, and thou shalt tremble at the depth beneath, which thought itself is not able to fathom, then shall the angel of retribution lift his inexorable hand against thee, from the irremovable way shall thy feet be smitten, thou shalt plunge into the burning flood, and though thou shalt live for ever, thou shalt rise no more ”

The following quotation from Tillotson, is very different from the preceding sentence “ This discourse, concerning the easiness of the Divine commands, does all along suppose and acknowledge the difficulties of the first entrance upon a religious course, except only in those persons who have had the happiness to be trained up to religion, by the easy and insensible degrees of a pious and virtuous education ” This sentence is, in some degree, harsh and unpleasant, it contains no more than one considerable pause, which falls between the two members, and each of those members is so long, as to occasion a difficulty of breathing while it is pronounced

693 *Rule 4 — THE CLOSE OR CADENCE OF THE SENTENCE —* The close of a sentence must not be harsh or abrupt, because on this the mind pauses and rests When we aim at dignity or elevation, the sound should be made to *swell gradually to the end*, the longest members of the period, and the fullest and most sonorous words, should be reserved for the conclusion

The following sentence is constructed in this manner “ It fills the mind with the largest variety of ideas, converses with its objects at the greatest distance, and continues the longest in action, without being tired or satiated with its proper enjoyments ”

The following is a violation of this Rule An author, speaking of the Trinity, expresses himself thus, “ It is a mystery which we firmly believe the truth of, and humbly adore the depth of ” The following arrangement is preferable — “ It is a mystery, the truth of which we firmly believe, and the depth of which we humbly adore ”

694 *a Variety*, however, must be observed both in the distribution of the members, and in the cadence of the period, for, the mind soon tires with a frequent repetition of the same tone

b In conclusion, though attention to the harmonious arrangement of words and members, and to the proper close of sentences, must not be neglected, yet, it must be confined within *moderate bounds* For, *perspicuity* of style is essentially necessary in every kind of composition, and no harmony of words can atone for its deficiency

THE PARAGRAPH, SEQUENCE AND CONNECTION OF SENTENCES

695 *THE PARAGRAPH —* Nearly every composition admits of several divisions and sub-divisions, each of which is occupied in the discussion of some branch belonging to the principal subject These divisions are called *Paragraphs*, and are distinguished from one another by leaving off and commencing a new line Each paragraph must contain only those sentences which belong to the *same branch* of the subject, and form an *intimate connection* in thought (See 487)

696 **SEQUENCE OF SENTENCES**—The natural *sequence of sentences* forms one of the principal difficulties in the art of composition. The following will be advantageous as a *General Rule*,—The sentences belonging to the same paragraph should appear, as it were, *to grow out* of one another, forming a necessary part in the same train of reasoning. Sometimes, the *second* sentence contains an *expansion* of the sentiment included in the *first*. At other times, it discloses an *additional* fact or incident in the narrative, or an additional link in the chain of reasoning. In either case, the *second* sentence should form an appropriate *sequel* to the *first*, the *third* to the *second*, and so on to the conclusion of the paragraph.

697 **CONNECTION OF SENTENCES**—In the *connection of sentences* with one another, care must be taken to avoid the use of *unnecessary relatives* and *conjunctions*. They cannot be altogether dispensed with, but the fewer there are employed, the better. In this respect, good taste and an harmonious ear will form the best guide (See 676, 677.)

698 Having explained in the preceding Lessons the nature and importance of Figurative Language, Verbal Criticism, Perspicuity, Energy, and Harmony of Style, we now proceed to consider the remaining branches connected with this subject, namely—

- I Different Kinds of Style
- II Preparatory Mode of Studying Style, with Specimens
- III Style at Different Periods.
- IV Advantages of Good Models
- V. Original Composition

I DIFFERENT KINDS OF STYLE

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699 *Style* may be considered under the four following heads —

- 1 With respect to the *Arguments* employed.
- 2 With respect to the *Number of Words*
- 3 With respect to the *Ornament* employed.
4. With respect to the particular *Structure of the Sentences*.

1. *Style with respect to the Arguments employed.*

700 *STYLE* with respect to *ARGUMENT* comprises, 1. The *Forcible Style*, 2 The *Vehement Style*, 3 The *Feeble Style*, and 4 The *Languid Style*

1 THE FORCIBLE STYLE denotes that plain, distinct, and *impressive manner of writing* which an author, firmly persuaded of the truth and importance of what he says, and deeply interested in his subject, employs to impart to his readers the same views and feelings as he has himself. The *arguments* introduced are those of a vigorous and well-disciplined mind,—*sound, convincing, and admirably adapted to the subject* under discussion

2 THE VEHEMENT STYLE—When, to sound and convincing arguments, distinctly and forcibly exhibited, is added a highly *excited state of feeling*, *Vehemence* of Style is the result

3 THE FEEBLE STYLE indicates a want of strength of *reasoning*

4 THE LANGUID STYLE shows a want of *feeling* and excitement on the subject

2 *Style with respect to the Number of Words*

701 *Style* with respect to the *NUMBER OF WORDS* comprises, 1 The *Concise Style*, and 2 The *Diffuse Style*.

1 THE CONCISE STYLE is that in which a writer expresses his thoughts in the *fewest possible words*, employing only such terms as are the most expressive, and which add something material to the sense. He rarely presents the reader with the same thought twice. Having placed it in the light which appears the most striking, if not well apprehended in that light, it is not to be expected in any other. Whatever ornament is introduced, is employed more for the sake of force

than of grace. In the structure of his sentences, strength and compactness are regarded, rather than harmony and cadence.

2. a THE DIFFUSE STYLE is that in which a writer *fully* unfolds his thoughts. He places them in a variety of lights, and gives the reader every possible assistance for understanding them completely. He is not very solicitous to express them at first in their full strength, because he intends repeating the impression, what therefore he wants in strength, he proposes to supply by copiousness.

b If we wish to strike the *fancy* or move the *heart*, we must be *concise*, but when we desire to inform the *understanding*, which moves more slowly, and requires the assistance of a guide, we should be *full*. Discourses that are *spoken* require a more copious style than books that are to be read.

3. Style with respect to the Ornament employed.

702. Style with respect to ORNAMENT comprises, 1. The *Dry* or *Barren Style*, 2. The *Plain Style*, 3. The *Neat Style*, 4. The *Elegant* or *Graceful Style*, and 5. The *Florid Style*.

1 THE DRY or BARREN STYLE excludes ornament of every kind. Content with being understood, it aims at pleasing neither the fancy nor the ear. This style is tolerable only in pure *didactic writing*, and even then, whatever may be the goodness of the matter, the dryness of the style fatigues the attention, and conveys our sentiments with disadvantage to the reader or hearer.

2 THE PLAIN STYLE.—A Plain Style rises a degree above a dry one. An author who writes in this style, attends to purity, propriety, and precision in his language, but employs very little ornament. Though he does not seek to engage us by any harmonious arrangement of language, or striking ornaments, yet, he avoids disgusting us like a dry and harsh writer.

3 a THE NEAT STYLE.—In the *neat* style, a writer attends to the choice of words, and to a graceful collocation of them, rather than to any high efforts of imagination or eloquence. His sentences are of a moderate length, free from superfluous words, and terminate with propriety. His figures, if he uses any, are short and correct, rather than bold and glowing. Such a style as this is always agreeable; and may by mere industry and careful attention to the rules of Grammar and Composition, be attained by a writer who does not possess great powers of fancy or genius.—b A *familiar letter*, or a *law paper* on the driest subject, may be written with neatness, and a *sermon* or a *philosophical treatise*, in a neat style, will be read with pleasure.

4 THE ELEGANT STYLE—An *Elegant* or *Graceful* Style possesses a higher degree of ornament than a neat one, and, indeed, is the term usually applied to style, when it possesses all the beauties of ornament without any of its excesses or defects. In this style, the words employed are the most appropriate which could have been selected, the members of each sentence are so agreeably united as to reflect beauty on each other, and then arrangement is so happily disposed, as not to admit the least transposition without manifest prejudice. The *thoughts*, the *metaphors*, the *allusions*, and the *diaction*, are easy and natural, and rise like so many *spontaneous* productions, rather than the effects of art or labour. In a word, an elegant writer is one who pleases the fancy and the ear, while he informs the understanding, and conveys his ideas, clothed with all the beauty of expression, but not overcharged with any of its misplaced finery.

5 THE FLORID STYLE—A *Florid* Style is that in which the ornaments are too rich and gaudy for the subject, return too fast, or strike us with a dazzling lustre or a false brilliancy.

4 Style with respect to the particular Structure of the Sentences

703 Style with respect to the STRUCTURE OF THE SENTENCES, comprises, 1 The *Idiomatic* and *Easy* Style, 2 The *Laboured* Style, 3 The *Natural* Style, 4 The *Elevated* Style, and 5 The *Dignified* Style.

1 THE IDIOMATIC and EASY STYLE—By an *Idiomatic* Style is meant that kind of writing, in which the rules of *purity* and *propriety* in the use of words and phrases, and *clearness* and *unity* in the structure of sentences, are strictly observed. An *Idiomatic* Style is, therefore, always correct in construction, and so perspicuous in meaning, as to require no labour to be fully understood.

The *Idiomatic* Style must, of course, be *varied* according to the nature of the subject and the particular occasion, as, in conversation, we employ one mode of expression to represent *gay* and *lively* subjects, and another mode to represent *grave* ones.

2 THE LABOURED STYLE is the very reverse of the easy and *idiomatic* style, as it appears the result of great effort on the part of the writer, and requires close attention from the reader to be clearly understood. In this style, the arrangement of the words and clauses is frequently *inverted*, and the whole composition of the sentences is artificial. A *laboured* style, when carried to excess, is *very faulty*.

3 THE NATURAL STYLE.—The *Natural Style* implies that choice of words, construction of sentences, and introduction of ornament, which *sound sense* and *good taste* allow to be best adapted to the subject. Hence, the natural style is opposed to every species of affectation.

By the term *Naturalness of Style* is not meant that style which is merely suited to the intellectual habits and attainments of an author, whatever these may be, but that *standard* which exists in the mind of every man whose taste is not perverted and vitiated.

Naturalness of style is not confined to any particular species of writing. It is found alike in the most artless narrations, and in the most elevated descriptions, in the story adapted to the comprehension of a child, and in the sublime raptures of the greatest poets.

4 THE ELVATED STYLE.—In the *Elevated Style*, there is much of originality and sublimity of thought, combined with a calm but powerful feeling, and the words and ornaments employed are admirably adapted to convey the feelings and sentiments of the writer. The sentences, in their construction, are *full* and *flowing*, but, at the same time, *simple* and *unlaboured*. No weak or unimportant thoughts are admitted, but the whole has a majesty and grandeur which, with quiet but resistless power, hold their undisturbed and even way.

5 a THE DIGNIFIED STYLE differs from the Elevated Style, principally in its want of ease and naturalness. Learned or uncommon words are frequently introduced, the construction of the sentences, instead of being idiomatic, is characterized by the frequent *inversion* of the clauses, and the whole composition has the appearance of *stateliness* and *formality*.—In its ornaments, which are always of a high order, the *sprightly metaphor* and the *well-timed allusion* are rejected for the *protracted allegory* and *formal comparison*. But the images thus brought to the mind are not only illustrative, but frequently ennobling and exalting.

b Table of a few Authors arranged according to Style.

1 <i>Number of Words</i> —	<i>Concise</i>	Locke, in general
	<i>Diffuse</i>	Addison, Burke
2 <i>Ornament</i> —	<i>Plain</i>	Swift, Locke.
	<i>Neat</i>	Adam Smith, Middleton, Blackstone
	<i>Elegant</i>	{ Addison, Dryden, Pope, Melmoth, Cowper, Southey, Dr Johnson, Hume, Gibbon
3 <i>Structure</i> —	<i>Idiomatic</i>	{ Goldsmith, Addison, Swift, De Foe, Paley, Professor Wilson, of <i>Brockwood's Magazine</i>

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Different Kinds of Style—continued.

^a 704 *Style* may also be considered under the three following kinds —1. The *Natural* or *Simple* Style, 2. The *Elegant* Style, and 3 The *Sublime* Style.

705 —1 *a* In the NATURAL or SIMPLE STYLE, the words employed are plain and well adapted to the subject, the sentences are either short or of moderate length, carefully constructed with regard to perspicuity, and arranged in the natural order of succession. The *Figurative Language* employed is such as can readily be understood, and is evidently suitable for illustrating the subject

b Dr Arno'd of Rugby states in his Life, that he had so habituated himself to an unambitious and plain way of writing, and absence of Latin words as much as possible, that he could not write otherwise without manifest affectation, that though he heartily admired richness of style, he could not attain to it for lack of power. If such was the conviction of a man of Arnold's grasp of mind, what ought to be the opinion of the generality of men?

c Many pleasing examples of this style occur in the writings of Addison. Of these may be mentioned his description of "Sir Roger de Coverley," his "Reflections in Westminster Abbey," his essays on "Cheerfulness," "Trust in God," "The Fear of God," "A Good Conscience," "Habitual Good Intentions," &c. In the Bible, the narrative of Joseph and his brethren, recorded in Genesis, is another instance of this style

706 —2 *a* THE ELEGANT STYLE is adapted to important subjects which require a dignified manner of expression, such as History, Biography, delineation of Character, Oratory, Politics, Morals, and Criticism. In this style, the most graceful words, the most forcible epithets, the greatest exactness in the structure of the sentences, and the highest ornaments of Figurative Language may be employed

b Many specimens of this style occur in the writings of Dr Robertson, Sir Walter Scott, Southey, Washington Irving, Burke, Lord Jeffrey, Dean Stanley, and Mr Froude.

707.—3 *a* THE SUBLIME STYLE, the highest species of Composition, consists in expressing *great and conceptions* respecting sublime objects with *simplicity, conciseness, and strength*. It requires a judicious selection of only the most important circumstances respecting the object of description, expressed in words the most appropriate and sonorous. The description must be *concise*, the sentences well-constructed, and the figures introduced for illustration must consist of the most striking metaphors. Nothing superfluous, trivial, or bombastical must be admitted.

b The objects calculated for exciting sublime ideas are, The various attributes of the Deity, The great objects of Nature, as, the firmament of heaven, the

boundless ocean, extensive plains, lofty mountains, unfathomable abysses, and awful precipices, Darkness, solitude, silence, and obscurity, Objects implying mighty and uncontrollable force, as, earthquakes, thunder, lightning, tempests, storms on the ocean, burning mountains, overflowing waters, The engagement of two great armies, the roar of cannon, the shouting of vast multitudes, also Human Actions which exhibit great magnanimity and heroism

c Several instances of the Sublime Style in writing occur in the Scriptures, as, in Gen 1 3, in Isaiah xliv 24 to 28, in Psalm xviii 6 to 16, in Job iv 15 to 17 Many instances also occur in Milton's "Paradise Lost"

708 *Mental Qualities necessary for the formation of a Good Style* —A. Good Style will depend on the possession of the following,—1 *A lively Imagination* to suggest ideas and form new combinations 2 *A retentive Memory* to recall facts, relations, and illustrations which may be required 3 *A sound Judgment* to employ only the most suitable arguments And 4 *A correct Taste* to use such language and such ornaments of style as are best adapted to instruct the understanding and influence the will

709 *The Faults in Style to be avoided* are,—1 *Affectation* of excellence, 2 *Obscurity*, 3 *Verbosity*, 4 *Harshness*, 5 *Sameness*, 6. *Puerility*, 7 *Quaintness*, 8 *Bombast*

1 *Affectation* is the use of unnatural epithets and fantastic ornaments

2 *Obscurity* arises from the want of clear conceptions of the subject, by which we either employ unsuitable words or make a wrong arrangement of them

3 *Verbosity* is the use of superfluous words, such as pleonasm, unmeaning epithets, and tautological expressions

4 *Harshness* consists in the use of obsolete words and inharmonious constructions

5 *Sameness* is that uniformity of expression and arrangement by which composition becomes tedious and disagreeable

6 *Puerility* is an affectation of fine writing by using synonymous terms, or high sounding words, which either have no meaning or are quite unsuitable to the subject

7 *Quaintness* employs either odd or unusual language to express far fetched thoughts, or dazzling antitheses to set off witty sentiments.

8 *Bombast* is the use of elaborate diction or pompous phraseology to express common thoughts

II PREPARATORY MODE OF STUDYING STYLE.

LESSON 101.—Exercise 101.—Page 163

710 *a* THE MEANING AND ARGUMENTS—Carefully read the whole specimen or chapter, that you may have a distinct perception of the author's *meaning*—In *argumentative* composition, consider whether the arguments advanced are correct and suitable, in *descriptive* or *narrative* pieces, whether the observations are appropriate and the facts really substantiated. Notice the effect produced on your own mind by the author's reasoning or description. From a consideration of these particulars, state whether the style of the composition is forcible or otherwise.

b Next, let attention be paid to the *order* in which the sentiments, arguments, or incidents are placed. Observe how the whole is broken into *paragraphs*.

711 *a* CHOICE AND NUMBER OF WORDS—Next observe whether the words employed are pure *Saxon* or not, and to what extent the author's meaning has, by this means, gained or lost in expressiveness.

b With regard to the *number* of words, notice to what extent energy of style has been secured by the concise or diffuse mode of expression adopted by the writer.

State to what class the specimen belongs

712 *a* STRUCTURE OF SENTENCES—In the *structure* of the sentences, notice the *position* which the *clauses* respectively occupy, whether the construction is *regular* or *irregular*, and to what extent this has contributed to the development of the sense intended. Notice whether the *cadence* or close of the sentences is easy and agreeable or otherwise.

b In the *sequence* of the sentences, notice whether the order is natural and easy, or to what extent it might be improved. Notice also, how the *connection* between the parts has been effected.

c Classify the specimen with regard to *structure*

713 *a* ORNAMENT EMPLOYED—State what degree of ornament is employed, whether the propriety of the respective figures is well sustained, — and what impression it produces on the mind.

b Classify the specimen with regard to *ornament*

714 Reproduce the specimen or chapter from *recollection*. Afterwards institute a comparison between the two.

SPECIMENS OF STYLE

715 SPECIMEN 1 *The Means of strengthening Faith — Addison*

As nothing is more laudable than an inquiry after truth, so nothing is more irrational than to pass away our whole lives, without determining ourselves one way or other, in those points which are of the last importance to us. There are, indeed, many things from which we may withhold our assent; but, in cases by which we are to regulate our lives, it is the greatest absurdity to be wavering and unsettled, without closing with that side which appears the most safe and the most probable. The first rule, therefore, which I shall lay down is this, that when, by reading or discourse, we find ourselves thoroughly convinced of the truth of any article, and of the reasonableness of our belief in it, we should never after suffer ourselves to call it in question. We may, perhaps, forget the arguments which occasioned our conviction, but we ought to remember the strength they had with us, and therefore still to retain the conviction which they produced. This is no more than what we do in every common art or science nor is it possible to act otherwise, considering the weakness and limitation of our intellectual faculties. It was thus that Latimer, one of the glorious army of martyrs, who introduced the Reformation into England, behaved himself in that great conference which was managed between the most learned among the Protestants and Papists in the reign of Queen Mary. This venerable old man, knowing his abilities were impaired by age, and that it was impossible for him to recollect all those reasons which had directed him in the choice of his religion, lest his companions who were in the full possession of their parts and learning, to baffle and confound their antagonists by the force of reason. As for himself, he only repeated to his adversaries the articles in which he firmly believed, and in the profession of which he was determined to die. It is in this manner that the mathematician proceeds upon propositions, which he has once demonstrated, and though the demonstration may have slipped out of his memory, he builds upon the truth, because he knows it was demonstrated. This rule is absolutely necessary for weaker minds, and in some measure for men of the greatest abilities, but to these last I would propose, in the second place, that they should lay up in their memories, and always keep by them in readiness, those arguments which appear to them of the greatest strength, and which cannot be got over by all the doubts and cavils of infidelity.

716 SPECIMEN 2 *Election of Rodolph of Hapsburg—Hallam*

LESSON 102.—EXERCISE 102.—Page 164

A short interval elapsed after the death of Richard of Cornwall, before the electors could be induced, by the deplorable state of confusion into which Germany had fallen, to fill the imperial throne. Their choice was however the best that could have been made. It fell upon Rodolph count of Hapsburg, a prince of very ancient family, and of considerable possessions as well in Switzerland as upon each bank of the Upper Rhine, but not sufficiently powerful to alarm the electoral oligarchy. Rodolph was brave, active, and just, but his characteristic quality appears to have been good sense, and judgment of the circumstances in which he was placed. Of this he gave a signal proof in relinquishing the favourite project of so many preceding emperors, and leaving Italy altogether to itself. At home he manifested a vigilant spirit in administering justice, and is said to have destroyed seventy strongholds of noble robbers in Thuringia and other parts, bringing many of the criminals to capital punishment. But he wisely avoided giving offence to the more powerful princes, and during his reign, there were hardly any rebellions in Germany.

It was a very reasonable object* of every emperor to aggrandize his family by investing his near kindred with vacant fiefs, but no one was so fortunate in his opportunities as Rodolph. At his accession, Austria, Styria, and Carniola were in the hands of Ottocar, king of Bohemia. These extensive and fertile countries had been formed into a march or margravate, after the victories of Otho the Great over the Hungarians. Frederic Barbarossa elected them into a duchy, with many distinguished privileges, especially that of female succession, hitherto unknown in the feudal principalities of Germany. Upon the extinction of the house of Bamberg, which had enjoyed this duchy, it was granted by Frederic II to a cousin of his own name, after whose death a disputed succession gave rise to several changes, and ultimately enabled Ottocar to gain possession of the country. Against this king of Bohemia, Rodolph waged two successful wars, and recovered the Austrian provinces, which, as vacant fiefs, he conferred, with the consent of the diet, upon his son Albert.

Notwithstanding the merit and popularity of Rodolph, the electors refused to choose his son king of the Romans in his lifetime, and, after his death, determined to avoid the appearance of hereditary succession, put Adolphus of Nassau upon the throne.

717 SPECIMEN 3 *Oliver Cromwell—Lord Macaulay*

LESSON 103.—Exercise 103.—Page 164.

The soul of that party was Oliver Cromwell. Bred to peaceful occupations, he had, at more than forty years of age, accepted a commission in the parliamentary army. No sooner had he become a soldier than he discerned, with the keen glance of genius, what Essex and men like Essex, with all their experience, were unable to perceive. He saw precisely where the strength of the Royalists lay, and by what means alone that strength could be overpowered. He saw that it was necessary to reconstruct the army of the Parliament. He saw also that there were abundant and excellent materials for the purpose, materials less showy indeed, but more solid, than those of which the gallant squadrons of the king were composed. It was necessary to look for recruits who were not mere mercenaries, for recruits of decent station and grave character, fearing God and zealous for public liberty. With such men he filled his own regiment, and, while he subjected them to a discipline more rigid than had ever before been known in England, he administered to their intellectual and moral nature stimulants of fearful potency.

The events of the year 1644 fully proved the superiority of his abilities. In the south, where Essex held the command, the parliamentary forces underwent a succession of shameful disasters, but in the north, the victory of Marston Moor fully compensated for all that had been lost elsewhere. That victory was not a mere serious blow to the Royalists than to the party which had hitherto been dominant at Westminster, for it was notorious that the day, disgracefully lost by the Presbyterians, had been retrieved by the energy of Cromwell, and by the steady valour of the warriors whom he had trained.

These events produced the Self-denying Ordinance and the new model of the army. Under decorous pretexts, and with every mark of respect, Essex and most of those who had held high posts under him were removed, and the conduct of the war was intrusted to very different hands. Fairfax, a brave soldier, but of mean understanding and irresolute temper, was the nominal Lord General of the forces, but Cromwell was their real head.

718 SPECIMEN 4 *Seriousness in Religion indispensable — Paley's Sermons*

LESSON 104.—Exercise 104.—Page 164

The general course of Education is much against religious seriousness, even without those who conduct education foreseeing or intending any such effect. Many of us are brought up with this world set before us, and nothing else. Whatever promotes this world's prosperity is praised, whatever hurts and obstructs and prejudices this world's prosperity is blamed and there all praise and censure end. We see mankind about us in motion and action, but all these motions and actions directed to worldly objects. We hear their conversation, but it is all the same way. And this is what we see and hear from the first. The views which are continually placed before our eyes regard this life alone and its interests. Can it then be wondered at that an early worldly-mindedness is bred in our hearts, so strong as to shut out heavenly-mindedness entirely? In the contest which is always carrying on between this world and the next, it is no difficult thing to see what advantage this world has. One of the greatest of these advantages is, that it pre-occupies the mind. It gets the first hold and the first possession. Childhood and youth, left to themselves, are necessarily guided by sense and sense is all on the side of this world. Meditation brings us to look towards a future life, but then meditation comes afterwards. It comes when the mind is already filled and engaged and occupied, nay, often crowded and surcharged with worldly ideas. It is not only, therefore, fair and right, but it is absolutely necessary to give to religion all the advantage we can give it by dint of education, for all that can be done is too little to set religion upon an equality with its rival, which rival is the world. A creature which is to pass a small portion of its existence in one state, and that state to be preparatory to another, ought, no doubt, to have its attention constantly fixed upon its ulterior and permanent destination. And this would be so if the question between them came fairly before the mind. We should listen to the Scriptures, we should embrace religion, we should enter into everything which had relation to the subject, with a concern and impression, even far more than the pursuits of this world, eager and ardent as they are, excite. But the question between religion and the world does not come fairly before us. What surrounds us in this world, what addresses our senses and our passions in this world, what is at hand, what is in contact with us, what acts upon us, what we act

upon, is this world. Reason, faith, and hope are the only principles to which religion applies, or possibly can apply, and it is reason, faith, and hope, striving with sense, striving with temptation, striving for things absent against things that are present. That religion, therefore, may not be entirely excluded and overborne, may not quite sink under these powerful causes, every support ought to be given to it, which can be given by education, by instruction, and, above all, by the example of those, to whom young persons look up, acting with a view to future life themselves.

But, further, the world, even in its innocent pursuits and pleasures, has a tendency unfavourable to the religious sentiment. But were these all it had to contend with, the strong application which religion makes to the thoughts whenever we think of it at all, the strong interest which it presents to us, might enable it to overcome and prevail in the contest. But there is another adversary to oppose much more formidable, and that is sensuality, an addiction to sensual pleasures. It is the flesh which lusteth against the spirit, that is the war which is waged within us. So it is, no matter what may be the cause, that sensual indulgences, over and above their proper criminality, as sins, as offences against God's commands, have a specific effect upon the heart of man in destroying the religious principle within him, or still more surely in preventing the formation of that principle. It either induces an open profaneness of conversation and behaviour, which scorns and contemns religion, a kind of profligacy, which rejects and sets at nought the whole thing, or it brings upon the heart an averseness to the subject, a fixed dislike and reluctance to enter upon its concerns in any way whatever. That a resolved sinner should set himself against a religion which tolerates no sin, is not to be wondered at. He is against religion, because religion is against the course of life upon which he has entered, and which he does not feel himself willing to give up. But this is not the whole, nor is it the bottom of the matter. The effect we allude to is not so reasoning and argumentative as this. It is a *specific* effect upon the mind. The heart is rendered *unsusceptible* of religious impressions, incapable of a serious regard to religion. And this effect belongs to sins of sensuality more than to other sins. It is a consequence which almost universally follows from them.

710 SPECIMEN 5 *First Landing of Columbus in the New World*—Washington Irving

LESSON 105.—Exercise 105.—Page 164

It was on Friday morning, the 12th of October, 1492, that Columbus first beheld the New World. As the day dawned he saw before him a level island, several leagues in extent, and covered with trees like a continual orchard. Though apparently uncultivated, it was populous, for the inhabitants were seen issuing from all parts of the woods and running to the shore. They were perfectly naked, and, as they stood gazing at the ships, appeared by their attitude and gestures to be lost in astonishment. Columbus made signals for the ships to cast anchor, and the boats to be manned and armed. He entered his own boat, richly attired in scarlet, and holding the royal standard, whilst Martin Alonso Pinzon, and Vincent Yáñez his brother, put off in company in their boats, each with a banner of the enterprise emblazoned with a green cross, having on each side the letters F and Y, the initials of the Castilian monarchs Fernando and Isabel, surmounted by crowns.

As he approached the shore, Columbus, who was disposed for all kinds of agreeable impressions, was delighted with the purity and suavity of the atmosphere, the crystal transparency of the sea, and the extraordinary beauty of the vegetation. He beheld, also, fruit of an unknown kind upon the trees which overhung the shores. On landing, he threw himself on his knees, kissed the earth, and returned thanks to God with tears of joy. His example was followed by the rest, whose hearts indeed overflowed with the same feelings of gratitude. Columbus, then rising, drew his sword, displayed the royal standard, and assembling round him the two captains, with Rodrigo de Escobedo, notary of the armament, Rodrigo Sánchez, and the rest who had landed, he took solemn possession in the name of the Castilian sovereigns, giving the island the name of San Salvador. Having complied with the requisite forms and ceremonies, he called upon all present to take the oath of obedience to him, as admiral and viceroy representing the persons of the sovereigns.

The feelings of the crew now burst forth in the most extravagant transports. They had recently considered themselves devoted men hurrying forward to destruction, they now looked upon themselves as favourites of fortune, and give themselves up to the most unbounded joy. They thronged around the admiral with overflowing zeal, some embracing him, others kissing his hands. Those who had been most mutinous and turbulent during the voyage, were now

most devoted and enthusiastic. Some begged favours of him, as if he had already wealth and honours in his gift. Many abject spirits, who had outraged him by their insolence, now crouched at his feet, begging pardon for all the trouble they had caused him, and promising the blindest obedience for the future.

The natives of the island, when, at the dawn of day, they had beheld the ships hovering on their coast, had supposed them monsters which had issued from the deep during the night. They had crowded to the beach, and watched their movements with awful anxiety. Their veering about, apparently without effort, and the shifting and furling of their sails, resembling huge wings, filled them with astonishment. When they beheld their boats approach the shore, and a number of strange beings clad in glittering steel, or raiment of various colours, landing upon the beach, they fled in affright to the woods. Finding, however, that there was no attempt to pursue nor molest them, they gradually recovered from their terror, and approached the Spaniards with great awe, frequently prostrating themselves on the earth, and making signs of adoration. During the ceremonies of taking possession, they remained gazing in timid admiration of the complexion, the beards, the shining armour, and splendid dress of the Spaniards. The admiral particularly attracted their attention, from his commanding height, his air of authority, his dress of scarlet, and the deference which was paid him by his companions, all which pointed him out to be the commander. When they had still further recovered from their fears, they approached the Spaniards, touched their beards, and examined their hands and faces, admiring their whiteness. Columbus was pleased with their gentleness and considerate simplicity, and suffered their scrutiny with perfect acquiescence, winning them by his benignity. They now supposed that the ships had sailed out of the crystal firmament which bounded their horizon, or had descended from above on their ample wings, and that these marvellous beings were inhabitants of the skies.

720 SPECIMEN 6 *The Inefficacy of Genius without Learning* —
Dr Johnson

LESSON 106.—Exercise 106.—Page 164

The direction of Aristotle to those that study polities is, first to examine and understand what has been written by the ancients upon government, then to cast their eyes round upon the world, and consider by what causes the prosperity of communities is visibly influenced, and why some are worse and others better administered.

The same method must be pursued by him who hopes to become eminent in any other part of knowledge. The first task is to search books, the next is to contemplate nature. He must first possess himself of the intellectual treasures which the diligence of former ages has accumulated, and then endeavour to increase them by his own collections.

The mental disease of the present generation is impatience of study, contempt of the great masters of ancient wisdom, and a disposition to rely wholly upon unassisted genius and natural sagacity. The wits of these happy days have discovered a way to fame, which the dull caution of our laborious ancestors durst never attempt, they cut the knots of sophistry which it was formerly the business of years to untie, solve difficulties by sudden irradiations of intelligence, and comprehend long processes of argument by immediate intuition. Men who have flattered themselves into this opinion of their abilities, look down on all those who waste their lives over books, as a race of inferior beings, condemned by nature to perpetual pupillage, and fruitlessly endeavouring to remedy their bairleness, by incessant cultivation, or succour their feebleness by subsidiary strength.

They presume that none would be more industrious than they, if they were more sensible of deficiencies, and readily conclude, that he who places no confidence in his own powers, owes his modesty only to his weakness.

It is, however, certain, that no estimate is more in danger of erroneous calculations than those by which a man computes the force of his own genius. It generally happens at our entrance into the world, that, by the natural attraction of similitude, we associate with men like ourselves, young, sprightly, and ignorant, and rate our accomplishments by comparison with theirs. When we have once obtained an acknowledged superiority over our acquaintances, imagination and desire easily extend it over the rest of mankind, and if no accident forces us into new emulations, we grow old, and die in admiration of ourselves.

Vanity, thus confirmed in her dominion, readily listens to the voice of idleness, and soothes the slumber of life with continual dreams of excellence and greatness. A man, elated by confidence in his natural vigour of fancy and sagacity of conjecture, soon concludes that he already possesses whatever toil and inquiry may confer. He then listens with eagerness to the wild objections which folly has raised against the common means of improvement, talks of the dark chaos of indigested knowledge, describes the mischievous effects of heterogeneous sciences fermenting in the mind, relates the blunders

of lettered ignorance, expatiates on the heroic merit of those who deviate from prescription, or shake off authority, and gives vent to the infusions of his heart by declaring that he owes nothing to pedants and universities

All these pretensions, however confident, are very often vain. The laurels which superficial acuteness gains in triumphs over ignorance unsupported by vivacity, are observed by Locke to be lost, whenever real learning and rational diligence appear against her, the sallies of gaiety are soon repressed by calm confidence, and the artifices of subtlety are readily detected by those, who, having carefully studied the question, are not easily confounded or surprised.

To the strongest and quickest mind it is far easier to *learn* than to *ment*. The principles of Arithmetic and Geometry may be comprehended by a close attention in a few days, yet who can flatter himself that the study of a long life would have enabled him to discover them, when he sees them yet unknown to so many nations, whom he cannot suppose less liberally endowed with natural reason than the Grecians or Egyptians?

III STYLE AT DIFFERENT PERIODS.

LESSON 107. a.—Exercise 107. a.—Page 164

721 a. The subjoined is a Brief Explanation of the *General Characteristics* of English Style at different Periods, with the Names of the principal Authors, and such of their productions as are considered the most important

b There are *Six Periods* in English Literature which have had a marked influence on our Style and Thought

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FIRST PERIOD

The Reigns of Elizabeth, James I and Charles I—1558 to 1649.

a The invention of Printing, the study of Classical Literature, the translation of the Holy Scriptures into the vulgar tongue by Coverdale in 1535, and by Crammer and others in 1539, together with the freedom with which religion had been discussed for several years previous to the commencement of Elizabeth's reign, had paved the way for a manner of thinking and a mode of expression altogether original and energetic— This mental activity and thirst for knowledge received a considerable impetus after the accession of Elizabeth, by the wide dissemination of the translation of the Bible printed at Geneva, and published in 1560, and the version called the *Bishops' Bible*, published in 1568—In 1611, in the reign of James I, the present *Authorized Version of the Scriptures* was published. This translation was the result of the united labours, for three years, of forty-seven of the most eminent Classical and Oriental scholars of that age, and is the only one in common use not only in Great Britain and its Colonies, but in the United States of America. The influence which it has exercised both on religion and literature is immense. Its *Vocabulary*, with the exception of proper names and terms not in their native translatable, consists of words which are mostly of native growth. The *Style* is simple and idiomatic

The prevailing *Style* of the chief writers of this Period may be characterized as *forcible* and often elevated, but, at the same time, harsh and laboured. Its great intellectual luminaries were *Shakespeare* and *Spenser*, *Hooche* and *Bacon* (See 264, 265)

b In speaking of this period, Lord Jeffrey says "It is by far the mightiest in the history of English Literature, or, indeed, of human intellect and capacity. There never was anything like the sixty or seventy years that elapsed from the middle of Elizabeth's reign to the period of the Restoration. In point of real force and originality of genius, neither the age of Pericles, nor the age of Augustus, nor the times of Leo X. nor of Louis XIV., can come at all into comparison, for, in that short period, we shall find the names of almost all the very great men that this nation has ever produced, the names of *Shakespeare* and

Bacon, Spenser and Sidney, Hooker and Tawler, Barrow and Raleigh, Apier and Hobbes, and many others, men, all of them, not merely of great talents and accomplishments, but of vast compass and reach of understanding, and of minds truly creative and original, not perfecting art by the delicacy of their taste, or digesting knowledge by the justness of their reasonings, but making vast and substantial additions to the materials upon which taste and reason must hereafter be employed, and enlarging, to an incredible and unparalleled extent, both the stores and resources of the human faculties."

c The following are the principal writers of this Period, the names of their chief works will occasionally in this volume be denoted by *c w* prefixed

Poets—Non-Dramatic —*Edmund Spenser*, b 1553, d 1598, *c w* "The Faerie Queene," an allegory in which the abstract idea of Glory is personified, with twelve attendant knights, representing twelve virtues

This work originally consisted of twelve books, of which six are lost. Each of the six extant books contains twelve cantos, and is devoted to the adventures of a particular knight, who personifies a certain virtue, as, Holiness, Temperance, &c. Every incident is significant of some moral truth or of some moral danger which besets the path of man. The Versification of the whole is in a peculiar Stanza of nine lines, in imitation of the Italian of Ariosto and Tasso, and called in English the *Spenserian*, the *Diction* is antiquated. Spenser also wrote another work, called "The Shepherd's Calendar," and several sonnets (See 751.)

The Chief Secondary Poets are —1 *Sir Philip Sidney*, b 1554, d 1586, *c w* "Arcadia," an allegorical romance, in which pastoral incidents are related in prose and interspersed with several pieces in verse —2 *Michael Drayton*, b 1563, d 1631, *c w* The "Poly-Olbion" a topographical description of England in verse —3 *Sir John Denham*, b 1615, d 1668, *c w* "Cooper's Hill" —4. *Francis Quarles*, b 1592, d 1661, *c w* "Moral Emblems" —5 *Dr John Donne*, b 1573, d 1631, well known as the principal of the so called Metaphysical Poets —6 *Giles Fletcher*, b 1560, d 1623, was a writer of serious poetry

d Dramatists —*William Shakespeare*, b 1564, d 1616, was by far the greatest poet not only of his own but of every other age. He wrote thirty-five plays, of which the principal are his *Historical Plays*, and his four great Tragedies of *Othello*, *Hamlet*, *Lear*, and *Macbeth*. He wrote also many miscellaneous poems

"No man," says Hallam, "ever came near Shakespeare in the creative powers of the mind, no man had ever such strength at once, and such variety of imagination." Every character of his dramas speaks and acts for himself, and as he ought to speak and act" (See 755.)

The Dramatists next to Shakespeare are —1 *Ben Jonson*, b 1574, d 1637, who wrote many tragedies and comedies —2 *George Chapman*, b 1557, d 1634, wrote several comedies, and translated Homer into English Verse —3 *Francis Beaumont*, b 1584, d 1615, wrote many comedies and tragedies in conjunction with (4) *John Fletcher*, b 1576, d 1625 —5 *Philip Massinger*, b 1584, d 1640, wrote partly or entirely thirty-eight plays —6 *James Shirley*, b 1594, d 1666, wrote about thirty-nine tragedies and comedies —The other Dramatists are *John Marston*, *Thomas Killar*, *John Webster*, and *John Ford*

e Divinity —1 *Richard Hooker*, b 1554, d 1600, was one of the greatest and most valuable writers of this period. Of his great work, "The Laws of Ecclesiastical Polity," he published the first four Books in 1594, the fifth Book in 1597, and prepared three others which were not published till after his death. This work, one of the noblest monuments of our language, was written in defence of the

Church of England against the Puritans The Style though vigorous and perspicuous is Latinized and artificial

2 Dr Joseph Hall, Bishop of Norwich, b 1574, d 1656, was both a poet and divine His works in general display strength of reasoning and shrewdness of observation, the best known are "Contemplations on Historical Passages in the Bible," "Occasional Meditations," and "Three Centuries of Meditations and Vows."

3 Jeremy Taylor, Bishop of Down and Connor, b 1613, d 1667, was one of the most eloquent preachers of his age His works, written in a highly florid and poetical style, "abounding with brilliant conceptions and glowing expressions" The best known are "Liberty of Prophecy," "Holy Living," "Holy Dying," "The Golden Grove," and "Sermons"

4 William Chillingworth, b 1602, d 1644, was an eminent controversial writer His great work, entitled "The Religion of Protestants, a Sure Way to Salvation" has been pronounced by Locke and Reid "one of the best specimens of reasoning in our language"

f Philosophy and Miscellaneous. —

Francis Bacon, Lord Chancellor of England, and Viscount St. Albans, b 1561, d 1626, was one of the most distinguished men of his age He was the reviver of what is termed "The Inductive System of Philosophy," that is, the mode of reasoning from ascertained facts towards a conclusion, and thus arriving at truth By him nothing was to be considered as ascertained which had not been previously subjected to the test of experiment, or induced by a series of actual observations

The mode prevailing before Bacon's time, called the Aristotelian, from Aristotle, a Greek philosopher, was to reason from mere assumption or supposition, with out regard to facts Bacon published his "Essays" in 1597, "The Proficiency and Advancement of Learning" in 1605, the "Novum Organon" in 1620 These two works he afterwards enlarged and published under the title of "Instauratio Magna," or *Great Restoration of Philosophy* In this he lays down, as it were, an Intellectual Map, in which all arts and sciences are exhibited in their relation to each other, with their boundaries distinctly defined The Style of Bacon is highly ornamental, abounding with metaphors In life, Bacon exhibited a lamentable instance of the union of the highest mental capacity with a mean and dastardly want of principle, for he was convicted of having taken bribes in his high office to pervert justice

g The other distinguished writers of this Period are —

1 William Camden, b 1551, d 1623, published in 1586 his "Britannia," a description of Great Britain and Ireland

2 Sir Walter Raleigh, b 1552, beheaded 1618, a distinguished soldier, colonizer, poet, and historian, wrote while imprisoned in the Tower, his "History of the World"

3 Robert Burton, b 1576, d. 1640, wrote the "Anatomy of Melancholy"

4 John Selden, b 1584, d 1654, a celebrated Lawyer and politician, wrote many tracts, the only one extant is his "Table Talk"

5 Thomas Hobbes, b 1588 at Malmesbury, d 1679, published in 1651 his "Leviathan"

6 Sir Thomas Brown, b 1603, d 1682, published in 1635 his "Religio Medici," and in 1646 his "Vulgar Errors"

7 Dr James Usher, Archbishop of Armagh, b. 1581, d 1656, a distinguished writer in controversial theology.

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SECOND PERIOD

The Commonwealth, and Reigns of Charles II, James II, William III—1649 to 1702

a General Characteristics—This Period has been termed one of *Transition*, for many of the Prose Writings, especially those of Milton, while possessing much of the nervous force and originality of the preceding era, make a near approach to that correctness in the choice and arrangement of words which has since been attained in English Composition. After the *Restoration* in 1660, the court and aristocracy, under Charles II and James II, were plunged in immorality, in which they were followed by many of the people. The Drama was completely sunk in grossness, while the writings of many authors not connected with the drama were tainted by the general depravity, and in style, were imitations of French models. Gradually, however, a few worthy excellent men boldly and firmly withstood the prevailing corruption, as did Barlow, Tillotson, Baxter, and others (See 266, 267.)

b The Chief Poets of this Period are—

1 *John Milton*, b 1608, d 1674, the greatest poet not only of this age, but, with the exception of Shakespeare, of any other. His great work, "Paradise Lost," published in 1667, consists of twelve books in blank verse. This Poem relates the creation and fall of Man, and the consequences. The diction is elevated, the versification melodious, the illustrations from nature and art beautiful, and the pictures of human innocence and happiness brightly coloured. Milton published "Paradise Regained" in 1671. Besides these, he wrote "L'Allegro," "Il Penseroso," "Samson Agonistes," "Comus," and many minor poems, with several tracts in prose (See 756.)

2 *John Dryden*, b 1631, d 1700, ranks the next to Milton in this Period. Dryden diligently cultivated and much improved English versification. He wrote about twenty-seven plays and many poems upon passing events and characters. The principal of these are "Absalom and Achitophel," a satire on the Whig leaders in the time of Charles II, "The Year of Wonders," "Mac Fleeneo," "Fables," "Ode on St. Cecilia's Day." He also translated the works of Virgil and the Sutres of Persius into English verse (See 757.)

3 *Samuel Butler*, b 1612, d 1680, published in 1663, his "Hudibras," a comic poem intended to burlesque the religious characters of the Republican party. It exhibits great richness of fancy and power of wit.

The Secondary Poets are—*Abraham Cowley*, b 1618, d 1667, and *Elmira Waller*, b 1605, d 1687 Waller's poems are chiefly characterized by harmony of expression

c The Dramatists were—*Dryden*, *Wycherley*, *Olivier*, and a few others, all more or less infected by the moral corruption of the times

d The chief writers in *Divinity* are—

1 *Isaac Barrow*, b 1630, d 1677, eminent as a mathematician as well as a divine His "Sermons," for which he is chiefly known, were published after his death

2 *John Tillotson*, b 1630, d 1694, Archbishop of Canterbury, distinguished as a preacher, many of his sermons were published after his death

3 *Robert South*, b 1633, d 1716, styled the witiest of English divines,

4 *Edward Stillingfleet*, b 1635, d 1699, known for his "Sermons"

5 *William Sherlock*, b 1641, d 1707, known as a controversial writer, &c

6 *Richard Baxter*, b 1615, d 1691, a Dissenting minister, wrote many works, of which the best known are, his "Saints' Everlasting Rest," and "Call to the Unconverted"

7 *John Bunyan*, b 1628, d 1688, a Baptist preacher, wrote several works, of which the best known is, "The Pilgrim's Progress," a religious allegory, remarkable for its homely earnestness and idiomatic vigour of style

c In *Mental Philosophy*, the most distinguished writer of the age was—*John Locke*, b 1632, d 1704 His chief work is, "An Essay on the Human Understanding," published in 1690 In this work, Locke rejects the doctrine which presumes men to have ideas *born with them*, and endeavours to show, that the *senses and power of reflection* are our only sources of knowledge This work was the toil of eighteen years Besides this, he wrote—"A Treatise on Tolerance," two treatises "On Civil Government," "An Essay on Education," and a small work entitled "The Conduct of the Understanding," which was published after his death

f In *Science*,—*Sir Isaac Newton*, b 1642, d. 1727, was the most distinguished discoverer in the world His "Principia," or Mathematical Principles of Natural Philosophy, was published in 1687

Dr *Isaac Barrow* and the Hon *Robert Boyle* were distinguished Scientific Writers of this Period

g *History and Miscellanies*—

1 *Edward Hyde*, Earl of Clarendon, b 1608, d 1674, wrote the "History of the Rebellion"

2 *Gilbert Burnet*, Bishop of Salisbury, b 1643, d 1715, wrote "The History of my own Times," "History of the Reformation of the Church of England," "Life of Sir Matthew Hale," &c

3 Dr *Thomas Fuller*, b 1608, d 1661, a divine of the Church of England, a shrewd observer of men and manners, and remarkable for his wit, wrote several works, of which the most known are his—"Church History of England," "The Worthies of England," "Holy and Profane States"

4 *Isaac Walton*, b 1593, d 1683, a retired linen-draper, and a man of a most benevolent disposition, wrote "The Complete Angler, or Contemplative Man's Recreation," and several biographical works Walton associated with many eminent men, by whom he was much beloved

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THIRD PERIOD

The Reigns of Anne and George I—1702 to 1727.

a The low state of morality which had disgraced the preceding Period continued to prevail in this gambling and drunkenness were common, swearing and indecency of language were much indulged in. The pleasures of the intellect and taste were either unknown or confined to a few. The general knowledge which in our age circulates in ordinary conversation was then rarely to be found. To combat the national follies and vices of the age, and to infuse a more courteous, refined, and Christian tone into the manners of society, was the aim of several excellent writers who appeared at this time, known by the name of *Essayists*. These published their remarks on any subject in the form of cheap penny tracts, issued at regular and short intervals. The originator of this species of literature was Sir Richard Steele, who commenced, in April 1709, the publication of "The Tatler," a small sheet which appeared three times a week, designed to "expose the false arts of life, to pull off the disguises of cunning, vanity, and affectation, and to recommend a general simplicity in our dress, discourse, and behaviour." In this work, he was, after a time, assisted by Addison. On its discontinuance in January 1711, "The Spectator" was commenced under the joint management of Addison and Steele, assisted by Tickell and others. "The Spectator" extended to 635 numbers, forming 8 volumes, and was brought to a close in 1713, when another work, called "The Guardian," was commenced under the same writers and for the same object.

Though the writers of this Period are unequal to those of the two preceding eras, both in originality and boldness of conception, in comprehensiveness of view and force of expression, yet, they were finished gentlemen, and men of knowledge, wit, and refinement. The writings of the *Essayists*, more especially those of Addison, evince great skill in the use of words, richness of figurative language, and smoothness and harmony in the structure of sentences. At the same time, "by the gentleness of their satire, the familiarity of their criticism, and the tolerance of their morality," they produced a far more beneficial effect upon the intellectual and moral progress of the nation than they could have done by more direct attacks upon vice and folly. (See 268, 269.)

b The Chief Poet of this Period was—*Alexander Pope*, b. 1688, d. 1744. In 1709 he published his "Pastorals," in 1711, his "Essay

on Criticism," which is admired for the justness of the observations, in 1712, his "Rape of the Lock," a mock heroic, afterwards, he published the "Epistle of Eloisa to Abelard," the "Temple of Fame," Translations of Homer's "Iliad" and "Odyssey," in 1728, the first three books of the "Dunciad," and in 1733, his "Essay on Man," a series of arguments on the various relations of man, forming an admirable mixture of fancy, good sense, propriety of illustration, and conciseness of expression. Pope is celebrated for the correctness of his versification, and the strength and splendour of his diction (See 758)

The principal Secondary Poets are —

1 *Joseph Addison*, the celebrated Essayist, published in 1705, "The Campaign," and afterwards several excellent devotional pieces

2 *Matthew Prior*, b 1661, d 1721, published many light pieces, written in a neat and lively manner, but sometimes degraded by their indelicacies

3 *Dr Jonathan Swift* wrote many humorous and satirical pieces in verse

4. *John Gay*, b 1688, d 1732, is best known for his "Fables" in verse

5 *Thomas Parnell*, b 1679, d 1717, wrote "The Hermit," and some other pieces

6 *Thomas Tickell*, b 1686, d 1740, wrote several minor pieces

c In *Tragedy*,—the chief writers were—*Southerne*, *Addison*, *Lillo*, and *Rowe*
In *Comedy*—*Congreve*, *Farquhar*, and *Vanbrugh*

d *Divinity* —1 *Dr Samuel Clarke*, b 1675, d 1729, a man of great mental endowments, published "Paraphrases on the Gospels," "Sermons on the Attributes of God," and several other works

2 *Dr Benjamin Hoadley*, Bishop of Bangor, b 1676, d 1761, a celebrated controversial writer, on the evangelical side, and author of many sermons

3 *Charles Leslie*, b 1650, d 1722, published in 1699, "A Short and Easy Method with the Deists," and afterwards "A Short and Easy Method with the Jews," and several other works

e *The Essayists* —1 *Joseph Addison*, b 1672, d 1719, is justly regarded the most distinguished of the Essayists, and the forerunner of the great English Novelists. Of "The Spectator," he wrote about three-sevenths. In his moral essays, he everywhere displays the purest Christian feeling, and in those on general Literature, especially in his celebrated Essays on Milton, he develops the genuine principles of poetic criticism. His *Style* is a model of idiomatic English and *Colloquial Elegance*.

Lord Macaulay, in speaking of Addison, says—"The English Language had never before been written with such sweetness, grace, and facility. As a moral satirist, he stands unrivalled. In wit, he was not inferior to Cowley or Butler, but, the higher faculty of invention he possessed in a still larger measure. As an observer of life, of manners, of all the shades of human character, he stands in the first class, and what he observed he had the art of communicating. His humour is delicious and always that of a gentleman, in whom the quickest sense of the ridiculous is constantly tempered by good nature and good breeding. Many eminent men have made the diction of Addison their model, but none have been able to catch the tone of his pleasantry. The service which Addison's Essays rendered to morality cannot be too highly estimated."

2 *Sir Richard Steele*, b in 1671 in Dublin, d in 1729, was the originator of the series of writings called *Essays*, and was next only to Addison in the value of his contributions. In 1709, he commenced

"The Tatler," in which, after some time, he was assisted by Addison. In 1711, in conjunction with Addison, he commenced "The Spectator," and afterwards in 1713, "The Guardian," which was published daily till it had reached the 175th number, when it was discontinued.

The other leading contributors to the Essays were *Budgell*, *Hughes*, and *Tickell*.

f Miscellaneous — 1 *Dr Jonathan Swift*, Dean of St Patrick's, Dublin, b 1667, d 1744, a man of great intellectual power and ready wit, but of a vindictive disposition, was one of the most distinguished writers of this age. His works are chiefly of a political character, written with great plainness and power, and serving as models of satirical composition — In 1704, he published "The Tale of a Tub," a burlesque on Romanists, Episcopalians, and Presbyterians, — in 1711, "The Conduct of the Allies," — in 1724, "The Drapier Letters," against the government of Ireland for introducing a new coinage of half-pence into Ireland, — in 1726, "Gulliver's Travels," and afterwards some tracts on "Polite Conversation," and "Directions to Servants."

2 *Daniel de Foe*, b 1663, d 1731, originally a hosier in London, afterwards, a great political writer and pamphleteer. The best known of his works is the popular fiction of "Robinson Crusoe," which appeared in 1719. The style of De Foe is very natural and idiomatic, serving as a good model of forcible English composition.

3 *Dr. George Berkeley*, b 1684, d 1753, Bishop of Cloyne, was a man of great ability. In 1709, he published "The Theory of Vision," afterwards, "The Principles of Human Knowledge," and in 1732, "The Minute Philosopher."

4 *Anthony Ashley Cooper*, third Earl of Shaftesbury, b 1671, d 1713, published various works, which after his death were collected into one volume entitled "Characteristics of Men, Manners, Opinions, and Times."

5 *Henry St John*, Viscount Bolingbroke, b 1672, d 1751, a man of brilliant talents, but of unsound if not of pernicious principles, published several political and satirical pamphlets.

6 *Dr Richard Bentley*, b in 1661, at Oulton, near Leeds, d 1742, was the most distinguished classical critic and commentator of his age.

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The Reign of George II—1727 to 1760

a The Style of Addison is, as before stated, that of *Colloquial Elegance*, or the mode of expression which is used by well-instructed men in elegant conversation. In such a style, the words employed are mostly familiar, and the structure of the sentences is in accordance with the Saxon arrangement of our language. For many years after Addison's time, it seems to have been the principal ambition among writers to form their style after his model. Hence, exemption from faults, a negative sort of excellence, was the object at which the majority of

them aimed, and, in their efforts to attain polish and refinement, they forgot to think for themselves and nobly speak their thoughts.

In the year 1750, appeared "The Rambler," written by Dr *Samuel Johnson*, a man of vast intellectual power. The style of this work was totally dissimilar from that of its predecessors, and soon attracted a number of imitators. Instead of the elegant simplicity of Addison, the style of Johnson is pompous and imposing, suitable, perhaps, for conveying the sentiments of so gigantic a mind as his, but ridiculous when employed by inferior ones. In his vocabulary, he has introduced many fresh Latinisms, and revived others which had become obsolete. In the arrangement of his words, he has abandoned the familiar structure of the Saxon part of our language, and followed the mode employed in the Latin and continental languages. Thus, two distinctive styles began to exist, which have continued more or less to influence writers to the present time. (See 268, 269.)

b The *Chief Poets* are —

1 Dr *Edward Young*, b 1684, d 1765, celebrated for his "Night Thoughts," a work containing much striking imagery, and many profound but gloomy reflections.

2 *James Thomson*, b 1700 in Roxburghshire, d 1748, published in 1726 his poem called "Winter," in 1727, "Summer," in 1728, his "Spring," and in 1730, his "Autumn." These four afterwards appeared in one volume entitled "The Seasons." They are written in blank verse, and describe the various appearances of nature with great faithfulness, but in a style which is frequently affected and pompous. Thomson next published "Liberty," and in 1746 his "Castle of Indolence," an allegorical poem, in the manner of Spenser, and containing many obsolete words. Besides these, he published some tragedies and odes.

The principal *Secondary Poets* are —

1 *Thomas Gray*, b 1716, d 1771, well known for his "Elegy in a Country Churchyard," ode on "The Progress of Poetry," "The Bard," and ode on "The Prospect of Eton College."

2 Dr *Matthew Alenside*, b 1721, d 1770, a physician, published "The Pleasures of the Imagination," in which he describes in elegant and harmonious blank verse, the causes of our emotions of taste the processes of memory and association, and the manner in which Genius collects her stores for works of excellence.

3 *William Collins*, b 1720, d 1756, is best known for his ode "To the Passions."

4 Dr *Samuel Johnson*, as a poet, is known for his "Vanity of Human Wishes," and "London," a satire.

5 Dr *Isaac Watts*, b 1674, d 1748, a Dissenting minister, venerable for his piety, is distinguished for his well-known "Hymns," and "Lyrical Pieces."

6 *William Somerville*, b 1692, d 1742, wrote "The Chase."

7 *Robert Blair*, a native of Scotland, b 1700, d 1748, wrote a poem called "The Grave."

8 *William Shenstone*, b 1714, d 1763, wrote "A Pastoral Ballad"

9 *William Falconer*, b 1730, lost at sea 1769, wrote "The Shipwreck"

c The chief writers in *Tragedy* are —Thomson, Dr Young, Murphy Mason, Moore, and Home

d Divines —

1 Dr *Joseph Butler*, Bishop of Durham, b 1692, d 1752, published in 1736 his great work, called 'The Analogy of Religion, Natural and Revealed, to the Constitution and Course of Nature,' a masterpiece of reasoning on behalf of Christianity, showing that all objections urged against Revelation can be equally urged against Nature. This work, though written in a barren and difficult style, is of incalculable importance to all students in divinity

2 Dr *Robert Lowth*, Bishop of London, b 1710, d 1787, a distinguished Hebrew scholar, published "Lectures on the Sacred Poetry of the Jews," "Commentary on the Book of Isaiah," and "An English Grammar"

3 Dr *Nathaniel Lardner*, a Dissenting minister, b 1684, d 1768, published about 1730 his "Credibility of the Gospel History," in 15 vols., an important work

4 Dr *John Leland*, b 1691, d 1766, published an "Analysis of Deistical Writers, and an Account of the Answers that have been written to them."

5 Dr *William Warburton*, Bishop of Gloucester, b 1698, d 1779, published in 1758 his "Divine Legation of Moses"

6 Dr *Conyers Middleton*, b 1683, d 1750, published a "Free Inquiry into the Miraculous Powers, supposed to subsist in the Christian Church," and other works

7 Dr *John Jortin*, b 1698, d 1770, published "Discourses concerning the Truth of the Christian Revelation"

8 *Archbishop Secker*, b 1693, d 1768, published "Lectures on the Church Catechism"

9 Dr *Isaac Watts*, before mentioned, published "A Treatise on Logic," "Improvement of the Mind," "Sermons," &c

10 Dr *Philip Doddridge*, a Dissenting minister, b 1702, d 1751, published "The Rise and Progress of Religion in the Soul," "The Family Expositor," &c

e History and Biography —

1 *Thomas Carte*, b 1686 d 1754, published "A History of England" —2. *Nathaniel Hooke*, published his "Roman History" —3. Dr *Middleton*, published his "Life of Cicero" —4. Dr *Jortin*, published his "Life of Erasmus"

f Metaphysics and Philosophy —

1 *David Hume*, the historian, published in 1738, "A Treatise on Human Nature," in 1742, his "Essays, Moral, Political, and Literary."

2 Dr *Francis Hutcheson*, a native of Ireland, b 1694, d 1747, wrote, along with other works, "A System of Moral Philosophy," which was published after his death

3 Dr *David Hartley*, an English physician, published in 1749 his "Observations on Man, his Frame, his Duty, and his Expectations"

4 Dr *Adam Smith*, b 1723, d 1790, Professor of Logic in Glasgow University, published in 1759 his "Theory of Moral Sentiments"

g Periodical Essays —

A new series of Essays was commenced with—1 "The Rambler," in 1750, which was almost entirely written by Dr Johnson. The subjects discussed were connected with ordinary life—2 "The Adventurer," begun in 1752, and conducted by Dr John Hawkesworth, was meritorious for its excellent moral essays—3 "The World," begun in 1753, was conducted by Edward Moore and others—4 "The Connoisseur," begun in 1754, was conducted by G Colman and Bonnell Thornton—5 "The Idler," begun in 1758 by Dr Johnson, was written in a more lively manner than "The Rambler"—The Style of these Essays would in general be unsuitable to modern taste, their description of character is too superficial, and their exposure of vices too feeble

h Miscellaneous —

Dr *Samuel Johnson*, b 1709, d 1784, by far the most remarkable man of this period, possessed one of the most powerful intellects of any age. His most important works are—1 his "Dictionary of the English Language," published in 1755. This work, which had occupied him for eight years, though defective in Etymology, is still of great value for its admirable definitions and well-chosen illustrations. 2 His "Journey to the Western Isles" 3 "The Lives of the Poets," published in 1781, a valuable store of biography, criticism, and powerful thinking. The "Life of Johnson," written by James Boswell, and published in 1791, is a most instructive literary production. The influence of Johnson's style was great in his own day, and though diminished, is still considerable

During this period, *Ephraim Chambers* published in 1728 a "Cyclopaedia," *Robert Dodsley*, a bookseller, published in 1748 "The Preceptor," and afterwards "The Economy of Human Life." Various Magazines and Reviews, also, were begun at this time.

i Novelists —

1 *Samuel Richardson*, b 1689, d 1761, a bookseller in London, was induced, when turned fifty years of age, to write a series of letters, which he connected into a continuous narrative, and published anonymously in 1740 under the title of "Pamela." This was our first English Novel. The object of the writer was to inculcate the principles of piety and virtue. Richardson afterwards published two other novels, inculcating the same principles, these were called "Clarissa Harlowe," and "Sir Charles Grandison."

2 *Henry Fielding*, b 1707, d 1754, was the next writer of this kind of composition. He published several well-known novels, written with great power of description, but exhibiting a total indifference to everything good and virtuous.

3 *Tobias Smollett*, b 1721, d 1771, a native of Scotland, was a writer of the same kind as Fielding

4 *Laurence Sterne*, b 1713, d 1768, wrote a fiction, called "The Life and Opinions of Tristram Shandy," and "A Sentimental Journey through France and Italy."

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FIFTH PERIOD

Part of the Reign of George III—1760 to 1800

a *General Characteristics*—During the First Half of this Period, the generality of the writers imitated more or less the style either of Johnson or of Addison. In the Second Half a change was gradually introduced both in prose and verse by a series of bold and independent thinkers, who describe their feelings and express their convictions in an animated and vigorous style (See 270, 271)

b *Chief Poets* —

1 *William Cowper*, b 1731, d 1800, commenced his career as a poet when above fifty years of age. He published in 1782 his "Table Talk," "Hope," "The Progress of Error," "Conversation," &c, and in 1784, his most important work, "The Task," consisting of six books in blank verse. He afterwards published "The Tirocinium," a review of public schools, and several other pieces. In "The Task," Cowper describes rural scenes, domestic happiness, fireside enjoyments, and ordinary characters, blended with moral sentiments and subjects of public interest. His versification is sometimes rough, "not from a vicious ear, but merely to show that he despised being smooth." His language is plain, forcible, and idiomatic, and his morality sound and pure. Cowper is pre-eminently the poet of domestic life (See 759)

2 *Robert Burns*, b 1759, d. 1796, a native of Ayrshire, published in 1786 a volume of poems, written in his native dialect, which established his character as a genuine poet. The fame of Burns rests on his Songs

3 *Oliver Goldsmith*, a pleasing though not a great poet, b 1728, d 1774, published in 1765 "The Traveller," in 1769 his "Deserted Village," and afterwards the comedies "The Good-Natured Man," and "She Stoops to Conquer." Goldsmith's versification is harmonious, his descriptions pleasing but exaggerated, his sentiments always amiable

As respectable secondary poets may be mentioned —Dr *James Beattie*, b 1736, d 1803, author of "The Minstrel," Dr *John Armstrong*, b 1709, d 1779, author of "The Art of Preserving Health;" Dr *Erasmus Darwin*, b 1732, d 1802, author of "The Botanical Garden."

c *Divinity* —

1 Dr *William Paley*, Archdeacon of Carlisle, b 1743, d 1805, published in 1785 his "Principles of Moral and Political Philosophy," an able work, but in several portions unsound. In 1790 he published his "Horae Paulinae," in which he proves from undesigned coincidences, the genuineness of St Paul's Epistles, and of the narrative even in the Acts of the Apostles. In 1791 he published his

"Evidences of Christianity," which establishes the credibility of the Evangelists, &c. In 1802 he published his "Natural Theology," in which he skilfully illustrates the power, wisdom, and goodness of our Creator. The last three named are standard works. Besides these, he published several valuable "Sermons." In Paley, we notice an acuteness of reasoning and forcibleness of illustration rarely equalled, combined with a style easy, perspicuous, and natural.

2 Dr *Richard Watson*, b 1737, d 1816, Bishop of Llandaff, published in 1776, "An Apology for Christianity," in reply to Gibbon, and in 1796, "An Apology for the Bible," in answer to Thomas Paine. Both these are valuable and standard works.

3 Dr *George Campbell*, b 1719, d 1796, Principal of Marischal College, Aberdeen, wrote an "Essay on Miracles," in reply to Hume, "A Translation of the Four Gospels," and also, "The Philosophy of Rhetoric."

4 Dr *Hugh Blair*, b 1718, d 1800, Professor of Rhetoric in Edinburgh University, published in 1777 several volumes of Sermons. He was also the author of the well-known "Lectures on Rhetoric and Belles Lettres."

d History and Biography —

1 *David Hume*, b in Edinburgh in 1711, d 1776, eminent as a philosopher and historian, published at intervals, between 1754 and 1761, his "History of England to the End of the Reign of James II." In this work, the narrative of the important events is told with great clearness, and the characters, thoughts, and feelings of historical personages are depicted in a sensible and charming manner. Its great defects are want of accuracy in detail, an indolent reliance on second-hand authority, and a strong partiality towards the Stuart dynasty. It is not now considered a work of authority.

2 Dr *William Robertson*, b 1721, d 1793, a clergyman of the Kirk of Scotland, published in 1759 his "History of Scotland during the Reigns of Queen Mary and James VI," in 1769, his "History of the Reign of the Emperor Charles V," and in 1777, his "History of America." The style of Robertson is pure, clear, and elegant. Though he is too fond of picture drawing, his opinions are formed with good judgment, and always temperately expressed. His disquisitions are singularly able and instructive. His works, though written under very unfavourable circumstances, are still of great historic value.

3 *Edward Gibbon*, b in London in 1737, d 1794, published in 1776 the first volume of his "Decline and Fall of the Roman Empire," and the last in 1787. This great work displays extensive learning, unwearied industry, great research, and consummate skill of composition. There is, however, one sad drawback. In the words of Dean Milman,—"Christianity alone receives no embellishment from the magic of Gibbon's language, his imagination is dead to its moral dignity, it is kept down by a general tone of jealous disparagement, or neutralised by a painfully elaborate exposition of its darker and degenerate periods." As a whole, the style is ornate and pompous, the words are chiefly of Latin root, not of Saxon, the

French rather than the English idiom is followed in the frequent antitheses, and the structure of the sentences is monotonous and complex. Notwithstanding these defects, he narrates events in a clear, animated, and striking manner, and brings before the reader's eye the persons and scenes which he describes.

The Secondary Historical and Biographical Works are —

- 1 Dr Robert Henry's "History of Great Britain."
- 2 Dr Thomas Warton's "History of English Poetry"
- 3 Dr Adam Ferguson's "Roman Republic"
- 4 Dr Samuel Johnson's "Lives of the Poets"
- 5 James Boswell's "Life of Johnson"

e Mental Philosophy, Morals, &c —

1 Adam Smith, before mentioned, published in 1776 his great work, "The Wealth of Nations," the labour of ten years, a standard work on Political Economy. Smith had already published in 1759 his "Theory of Moral Sentiments."

2 Abraham Tucker published in 1765 "The Light of Nature Pursued." To this work Paley was much indebted.

3 Dr Thomas Reid, b 1710, d. 1795, the founder of the Scottish School in Philosophy, published in 1763 his great work entitled "An Inquiry into the Human Mind on the Principles of Common Sense," and in 1785 his "Essays on the Intellectual Faculties and the Active Powers."

4 Miss Hannah More, b 1744, d 1833, was the most meritorious female writer on moral and religious subjects of this period. At first, she wrote several plays, but a change having been produced in her mind, her energies were directed to works of piety and usefulness. To counteract the pernicious principles of the French Revolution, she published in 1794, "Village Politics," and next, a periodical work, called "The Cheap Repository," for these she received the thanks of both Houses of Parliament. She afterwards published "Practical Piety," "Christian Morals," "Strictures on the Modern System of Female Education," and several other works.

f Criticism and Miscellaneous —

1 Oliver Goldsmith published in 1761 his "Vicar of Wakefield," and "Citizen of the World." Goldsmith's style is an imitation of Addison's.

2 Henry Mackenzie, b 1745, d 1831, published in 1771 his "Man of Feeling," a novel, afterwards he edited the periodicals, "The Mirror," and "The Lounger."

3 Edmund Burke, b 1729, d 1797, celebrated as an orator, published in 1757 his "Essay on the Sublime and Beautiful," in 1790, his "Reflections on the Revolution in France."

4 Sir William Blackstone, b 1723, d 1780, published in 1765 his "Commentaries on the Laws of England."

5 Dr George Campbell, previously mentioned, published in 1776 his "Philosophy of Rhetoric."

6 Henry Home Lord Kames, b 1696, d 1782, published in 1762 his "Elements of Criticism," and in 1773, his "Sketches of the History of Man."

7 Dr Hugh Blair, mentioned before, published about 1782 his "Lectures on Rhetoric and Belles Lettres."

8 Horne Toole published in 1780, "The Diversions of Purley," a mixture of grammar, etymology, politics, and metaphysics.

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727.

SIXTH PERIOD

Part of the Nineteenth Century—1800 to 1860.

a The Nineteenth Century has been a time of extraordinary mental activity, in which knowledge of every kind has been extensively diffused, and books multiplied beyond precedent. For boldness and originality of conception, for industry and earnestness of investigation, for clearness, force, and beauty of expression, and for elevation and usefulness of design, the writers of the present century, particularly those of the first thirty years, are equal, if not superior, to those of any preceding period, Shakespeare, Milton, and Bacon alone excepted. In general Style, the nerveless polish and refinement of former ages have given place to *directness* and *energy* of expression. Nor have the improvements of former periods been lost. For, our language has become more definite in the use of words, more harmonious in its sounds, and more copious in its terms.

It has been well observed, that "the good writer of the present day always seems to write under a degree of excitement. He is full of his subject, and his attention is directed to *what* he shall say, rather than to the *manner* of conveying his thoughts. His expressions have an air of originality about them. There is no toilsome selection of words, no laboured composition of sentences, no high-wrought ornament, but the words, and sentiments, and ornaments, are such as most naturally present themselves to his excited mind." His style, also, is not formed on any single model, but in accordance with the principles of philosophical taste.

b The writers of this Period are so numerous, that we can only mention the most distinguished.

The *Chief Poets* are —

1 *Rev George Crabbe*, b 1754, d 1832, a man of humble origin, published in 1782, "The Village," a poem, in 1785, "The Newspaper," in 1807, "The Parish Register," in 1810, "The Borough," in 1812, "Tales in Verse," in 1819, "Tales of the Hall." Crabbe is a stern and accurate delineator of human nature in its unpleasing aspects.

2 *William Wordsworth*, b 1770, d 1850, published in 1793 a small volume of poems, entitled "The Evening Walk," in 1798, his "Lyrical Ballads," in 1814, his "Excursion," which forms his great work, in 1815, his "White Doe of Rylstone," and in 1820, his "Sonnets." His *Excursion*, while depicting merely ordinary actions and characters, contains many rich and noble thoughts.

3 *Samuel Taylor Coleridge*, b 1773, d 1834, published in 1796 a small volume of "Juvenile Poems,"—in 1816, his fragment, called "Christabel," this and "Genovieve," "The Ancient Mariner," and his "Ode to Mont Blanc," are considered his finest poetical pieces. Besides these, Coleridge wrote in prose a periodical called "The Friend," "Aids to Reflection," and other works.

4 *Robert Southey*, b 1774, d 1843, published in 1795 his "Joan of Arc." His principal poems are, "Thalaba the Destroyer," published in 1803, "The Curse of Kehama," published in 1811, and "Roderick, the Last of the Goths," published in 1814. He wrote several others. In addition to his poems, Southey wrote several valuable prose works, the best known of which are his "History of the Church," "Life of Nelson," "Life of Wesley," "History of Brazil." He was an ardent and indefatigable worker, but frequently unfortunate in the choice of his subjects. His prose style is remarkably clear and vigorous.

5 *Sir Walter Scott*, b in Edinburgh in 1771, d in 1832, is one of the distinguished poets of this period. He published in 1805 his "Lay of the Last Minstrel," "Marmion" in 1808, "The Lady of the Lake" in 1810, "Rokeby" in 1812, "Lord of the Isles" in 1814. All these have enjoyed a popularity unparalleled in the annals of poetry. Scott is still more distinguished as a novelist.

6 *Lord George Gordon Byron*, b 1788, d. 1824, published the first canto of Childe Harold's Pilgrimage in 1812, "The Giaour" and "Bride of Abjdos" in 1813, "The Corsair" and "Lara" in 1814, "Hebrew Melodies" and "Siege of Corinth" in 1815, "The Prisoner of Chillon" in 1816, "Manfred" and "Lament of Tasso" in 1817, and subsequently several other pieces. Byron excelled his contemporaries in his power of description, his imagination was lofty but distorted, he almost everywhere shows a wanton disregard for the distinction between right and wrong, and hence, though his diction is frequently most elegant, the study of his works has a dangerous influence.

7 *Thomas Moore*, b in Dublin in 1779, d 1852, wrote many poems, of which some of his early ones are highly objectionable. His most meritorious poems are—"Irish Melodies," published in 1813, "Lalla Rookh," published in 1817, an Oriental tale, written in a very ornate style.

8 *Thomas Campbell*, b 1777 in Glasgow, d. 1844, published in 1799 his "Pleasures of Hope," in 1809, his "Gertrude of Wyoming," and subsequently, several lyrical pieces. He also published "Specimens of the British Poets," accompanied with criticisms.

9 *Alfred Tennyson*, b 1809, the principal of the living poets, has published many works, the best known of which are—"Poems, chiefly Lyrical," "The Princess," in 1847; "In Memoriam," in 1850, "Maud," in 1855, "The Idylls of the King," in 1858, "Enoch Arden," in 1865.

Of the Secondary Poets, the principal are—

1 *Lord Macaulay*, b 1800, d 1859, distinguished far more as an Essayist and Historian, has written "Ivy," a song of the Huguenots, and "Lays of Ancient Rome."

2 *James Montgomery*, b 1771, d 1854, published in 1806, "The Wanderer of Switzerland," in 1810, "The West Indies," in 1813, "The World before the Flood," in 1819, "Greenland," in 1822, "Songs of Sion," in 1827, "The Pelican Island."

3 *Samuel Rogers*, b 1763, d 1855, a banker in London, wrote several poems, of which the best known are—"Pleasures of Memory," published in 1792, the toil of nine years, "Human Life," in 1819, also the toil of nine years, and "Italy," in 1822, which had occupied him nearly sixteen years.

4 Professor *John Wilson*, b 1785, d 1854, the well known editor (Christopher North) of "Blackwood's Magazine," published in 1812 his "Isle of Palms, and other Poems."

5 *James Grahame*, b. 1765, d 1811, published in 1804, "The Sabbath," in blank verse."

6 *James Hogg*, b 1771, d 1835, known as the Ettrick Shepherd, published in 1813, "The Queen's Wake," afterwards, other poems

7 *Leigh Hunt*, b 1784, d 1859, published in 1816, "The Story of Rimini," and afterwards, several other poems

The other distinguished writers of this class are —

Mrs *Felicia Hemans*;—Miss *Joanna Baillie*;—*Letitia Elizabeth Landon*,—*Mary Howitt*;—Mrs *Robert Browning*;—*Thomas Hood*,—Rev *W. Batham*, author of "Ingoldsby Legends,"—Rev *Lisle Bowles*, and *Eliza Cook*.

c. The chief Divines —

Archbishop *Sumner*;—Bishop *Marsh*;—T H *Horne*;—Charles *Simeon*;—Robert *Hall*;—Dr *Thomas Chalmers*;—Dr *Adam Clarke*;—Thomas *Scott*, the commentator.—Dr *John Kitto*, a layman, the well-known editor of the "Pictorial Bible," and other works,—Abp *Trench*, on the Parables and Miracles of our Lord, &c,—and *Conybeare* and *Dean Howson* on the Epistles of St Paul

d. Chief Historians —

1 *Henry Hallam*, b 1778, d 1859, the distinguished author of—"State of Europe during the Middle Ages," "History of European Literature during the 15th, 16th, and 17th Centuries," "The Constitutional History of England"

2 *Thomas Babington Macaulay*, Baron Macaulay, wrote the "History of England from the Accession of James II" This History, which ranks in the first class, is printed in several sizes

3 *Sharon Turner*, author of "History of the Anglo-Saxons," "History of England during the Middle Ages," and "Sacred History of the World."

4 *James Anthony Froude* has written a "History of England to the Reign of Elizabeth."

5 Bp *Thirlwall* has written a "History of Greece"

6 Mr *Grote* has also written a "History of Greece"

The following works are well known —

Southern's "History of the Church," "History of Brazil"—Col *W. Napier's* "History of the Peninsular War"—*Mill's* "History of India"—Sir *Archibald Alison's* "History of Europe from the French Revolution"—W. H *Prescott's* "Ferdinand and Isabella," "Conquest of Mexico," and "Conquest of Peru"—*Molley's* "History of the Netherlands"—*Millman's* "Latin Christianity."

e The Chief Novelists —

1 Sir Walter Scott, by far the most distinguished of Novelists, has written—"Waverley," "Guy Mannering," "The Antiquary," "Rob Roy," "Old Mortality," "Heart of Mid-Lothian," "Ivanhoe," "The Monastery," "The Abbot," "Kenilworth," and others

2 Miss Hannah More published "Coelebs in Search of a Wife"—Miss Maria Edgeworth published "The Parent's Assistant," "Moral Tales," "Popular Tales" &c—Miss Jane Austen published "Pride and Prejudice," &c—Mr. Opie, "Tales of Real Life"—Miss Eliz. Hamilton, "The Cottagers of Glendale" The preceding have a moral tendency

3 John Galt published "The Annals of the Parish," "The Ayrshire Legatees," &c—Prof. John Wilson, "Lights and Shadows of Scottish Life," &c.—Washington Irving, an American, published "The Sketch Book," "Bracebridge Hall," &c

4 Charles Dickens is well known for his "Pickwick Papers," "Nicholas Nickleby" &c—William M. Thackeray, for his "Vanity Fair," "Lectures on the English Humourists," &c—Lord Bulwer Lytton, for "My Novel," and many others

f In Philosophy and Metaphysics, the chief writers are —

Dugald Stewart;—Dr. Thomas Brown;—Sir James MacIntosh;—Dr. John Abercrombie;—Sir William Hamilton;—James Mill, and his son John Stuart Mill

g Miscellaneous —

1 John Foster, a Baptist minister, is well known for his clever "Essays on Decision of Character," and "Essays of Popular Ignorance"

2 Lord Jeffery, for his "Lectures and Contributions to the "Edinburgh Review"

3 Lord Macaulay, the historian, is also distinguished for his valuable "Essays."

4 Rev. Sydney Smith was another able contributor to the "Edinburgh Review."

Of Periodicals—The "Edinburgh" and "Quarterly" Reviews, "Blackwood's" and "Fraser's" Magazines, and "The Times" newspaper, may be mentioned as the principal.

728 Of useful Compendiums, containing Extracts from our Principal Writers, the following may be recommended Any one of these will be sufficient

1 { Readings in English Prose Literature
 { Readings in English Poetry

2 { Spalding's History of English Literature
 { Shaw's Choice Specimens of English Literature

3 Knight's Half-Hours with the Best Authors

IV ADVANTAGES OF GOOD MODELS

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729 A valuable auxiliary in the formation of a good Style is the *Systematic Study of the Best Models*. By this is meant, not a mere perusal of these works, but such an earnest study as is pursued by the Artist in the acquisition of skill in his profession. The Painter emphatically studies the picture which ~~represents~~, both ~~in~~ its *design* and *execution*. Knowing that

it is calculated to give pleasure, he endeavours to discover *in what its excellency consists*, and thus to derive from the study of it, Rules which may guide him in his *own efforts*, and assist him in his judgment of the works of others. His views are thus expanded, and his taste formed on the great Masters of his art.

730 The Author to be selected as a Model for subjects of a high class, should be distinguished for the forcibleness of his arguments, the neatness of his arrangement, and the perspicuity of his expression. In subjects of an ordinary kind, the Student should fix upon that Style which has most interested and impressed his own mind, and is most congenial to his taste and habits. Such a plan has been more or less followed by most of our good writers. Pope carefully studied Dryden. Gibbon studied Blackstone, Robertson, the writings of De Foe and Swift, and Hugh Miller and Franklin, the pages of Addison. One author at a time is sufficient.

731 *a* In studying a portion of your selected Author, proceed thus —Carefully notice the kind of *arguments* introduced, the *order* in which they are placed; the kind and degree of *ornament* employed, the class of *words*, whether Saxon or Classical, and to what extent, and the *structure* of the sentences. Notice the impression made on your mind by these things.

b When a portion has been thus studied, then give a *written Analysis* of the same, stating in your own words, when the subject is Argumentative, the *Proposition* and the *Arguments* adduced in its support, when Narrative or Descriptive, the appropriate sequence of events or observations. This plan, while acquainting you with the opinions of the best writers on any subject, will powerfully tend to discipline and invigorate the mind. Many writers have borne testimony to the advantages to be derived from such a mode. Others have found it beneficial to reduce their knowledge to *Aphorisms* which could be quoted and expanded at pleasure.

732 To assist in the formation of a good Style, any one of the subjoined may be advantageously adopted —

- 1 *Southey's "Life of Nelson"*
- 2 *De Foe's "Robinson Crusoe"*
- 3 *Goldsmith's "Vicar of Wakefield"*
- 4 *Prof John Wilson's "Lights and Shadows of Scottish Life"*

For advanced Students, some of the Authors mentioned in the Sixth Period might be selected

V ORIGINAL COMPOSITION

LESSON 109.—Exercise 109.—Page 165

733 Before attempting the regular practice of Original Composition, the acquisition of three things is most desirable, if not absolutely necessary, namely,—1 A sound knowledge of English Grammar, 2 Readiness in the methodical arrangement of your thoughts, 3 Some degree of Familiarity with Good Models

1 As *Accuracy of Expression* must obviously form the proper foundation for all real excellence in Composition, your first step should be to obtain a thorough mastery of the rules and principles of Grammar and Style, as explained in this work, and carried out in its companion volume of Exercises. So long as these are only imperfectly known, difficulty and uncertainty will be experienced in the application of them, and erroneousness of expression be the probable result. Rules intended to influence expression should be so accurately and strongly impressed on the memory, as to suggest themselves, instinctively as it were, whenever required. To acquire this accuracy is evidently a work of time and labour, but till this is accomplished, every other study should, for a time, be in a measure subordinate.

2 To promote *readiness* in the *Methodical Arrangement* of the *thoughts*, as well as correctness of expression, a Preparatory Course of Composition should be commenced simultaneously with the study of the Grammar and Exercises. In this course, all attempts at forcing the *inventive* faculty, beyond what the pupil's actual experience and reading will warrant, should be carefully avoided, as ultimately detrimental to solid and permanent excellence. The Exercises should require from each pupil his individual and unassisted exertion, in arranging and expressing his thoughts on subjects level with his comprehension and general attainment, but nothing more. By thus proceeding cautiously and systematically, and aiming at treating each topic in a natural way, the pupil will gradually imbibe the principles of good taste, and beneficially improve whatever talent he may possess. For the furtherance of these views, the volumes of my Practical English Composition were drawn up.

3 When sufficient progress has been made in the preceding branches, the student can next enter upon the examination of those authors whose productions supply the best Models for study or imitation. For this purpose, reference must be made to the preceding pages on Style (see 699 to 720); Style at Different Periods (721 to 728), and Study of Good Models (729 to 732).

734 We now proceed to offer a few Directions with regard to *Original Composition*

1 In the First Place, furnish yourself with *Materials* derived either from careful *Observation*, or from judicious *Reading* combined with much *Reflection* on the subject.

2. Then, form in your mind a *distinct view* of your subject, and what the *precise object* is at which you are aiming. Afterwards, arrange your *Plan*, and from your materials *Select* the most suitable

3 Avoid entering on *too wide* a field of discussion by introducing more points than you can properly develop. In discussing each point, too, avoid entering *too much into detail*. By thus limiting your *plan*, and keeping steadily in view the *precise Moral* which you especially intend to enforce, or the *particular Truths and Facts* which you purpose to explain and illustrate, a degree of *interest* in the subject will be excited in your mind, and the words and expressions which offer themselves on such occasions, in conveying what the mind distinctly sees, will generally be the best. Inaccuracies and violations of rules will, no doubt, occur in your earlier efforts, but these can be removed in a careful revision.

735 During the *Act of Composition*, let not the current of your thoughts be interrupted from want of a *proper word* or *phrase*, but either leave a *blank*, or take any word that presents itself, and *overline* or otherwise *mark* it to be afterwards corrected. When you have finished, lay the composition aside for a few days, that, your particular attachment for it having subsided, you may be the better enabled to make such alterations as a critical examination may suggest.

736 In every *Chapter* or *Section*, steadily aim at accomplishing the following things —

1 Let *every idea* have a corresponding word. Express each sentiment fully and clearly as you proceed.

2 Let the *words* employed be *established English*, and not too difficult. Avoid the absurd practice of introducing French and other foreign phrases.

3 Avoid all unnecessary repetition either of sentiment or of expression.

4 Let each *clause* occupy an appropriate position in the sentence, and be neatly and compactly constructed.

5 Let each *sentence* contain only one *leading thought*, and all the circumstances be rendered subordinate to that.

6 Let the *sequence* of the several sentences in each paragraph be natural, and the *connection* between the several sentences be so tastefully arranged as not to interrupt the easy flow of continuous thought

737. *In Revisioning your Composition*, whilst you are careful to alter any passage that is awkward and harsh, as well as those that are feeble and obscure, you must be cautious, lest by attempting to refine and polish, you destroy the force and originality of the expressions. As a *General Rule*, in your early efforts, it is recommended, merely to correct inaccuracies, and leave a higher degree of polish to be attained by an improvement of the taste resulting from the study of good models and careful practice

738. *Ease and elegance in Composition* can be obtained, according to the concurrent testimony of eminent Authors, only by much and regular practice, frequent corrections, and numerous copyings. And this testimony is fully corroborated by their own practice — *Pope*, the poet, following the plan laid down by *Horace*, wrote with great care, selected the choicest words, altered, re-altered, and criticised his labours, and revised with great patience — *Bacon* transcribed his “*Novum Organon*” twelve times before publishing it — *Bishop Butler* spent thirty years on his “*Analogy of Religion*” and his “*Sermons*” — *Adam Smith* spent ten years at the rate of ten hours each day in composing his “*Wealth of Nations*,” and wrote it over ten times — *Locke* spent eighteen years in composing his “*Essay on the Understanding*.” Numerous other instances might be mentioned, to show, that the price of Skill is *Patient Labour*. —

POETRY.

LESSON 110.—Exercise 110.—Page 166

739 *Its Nature*—Poetry may be defined to be “Vivid feelings and conceptions clothed in harmonious language, generally in metre”

740 *a* Poetry is produced by various powers common to most persons, but more especially by those which are almost peculiar to the poet, namely, *Fancy*, and the crowning spirit—*Imagination*. This last is the first moving or creating principle of the mind, which fashions, out of materials previously existing, *new conceptions* and *original truths*, not absolutely justifiable by the ordinary rules of logic, but quite intelligible to the mind when duly elevated—intelligible through our sympathies and our sensibility

b Another quality of poetry is *Imagery*, by which even abstract ideas and indefinite objects are generally moulded into shape. It is thus, that certain virtues and qualities of the mind are brought visibly before us. Inanimate matter, also, is raised to life, or its essence extracted for some poetical purpose. Thus, the moon becomes a *restal*, and the night is clothed in a *starry train*, the sea is a *monster* or a *god*, the winds and the streams are *populous* with *spirits*, and the sun is a *giant* rejoicing in his strength. Though poetry consists much in imagery, its excellence, of course, must vary in proportion as those images are appropriate and perfect

741 *The Subjects of Poetry*—*a* Poetry, with the exception of Satire, deals with the *grand*, the *terrible*, the *beautiful*, but seldom, or never, with the *mean*. Its principle is elevation, and not depression or degradation. It is true, that in tragedy or narrative, characters and images of the lowest caste are sometimes admitted, but, for the purposes of contrast only, or to “point a moral.” Under this view, the stream, the valley, the time-wasted ruin and the mossy cell, the riotous waves and the golden sky, the stars, the storm, and the mad winds, ocean, and the mountain which kisses heaven—Love, Beauty, Despair, Ambition, and Revenge, in short, all the objects of the external and internal world, the face of nature, the vicissitudes of fortune, and all the passions of man, which lift his thoughts from the dust and stir him to madness—almost everything which has in it a strong principle of impulse or elevation, belongs to the province of poetry

b The meaner things of life, its tameness and mediocrity, its selfishness, envy, and repining, though subdued occasionally to the use of poetry, are too base for an alliance with it, and creep on, from age to age, recorded indeed, and immortalized, but for the sake of example only, and trampled under the feet of the Muse.

c As the object of poetry is not to diminish and make mean, but to magnify and aggrandize, it never dwarfs the great statures of nature, nor reduces the spirit to the contemplation of humble objects. Its standards are above, and not below, mortality. In its choice of subjects, *art* will be preferred to *science*, and *nature*, to both.

d Occasionally, indeed, the poorest things have been exalted and placed on a level with the loftiest, but we shall find, on close examination, that most if not all of these instances, are unavailable, that the things spoken of derive their importance, not from themselves, but from the relation which they bear to matters of higher moment.

742 *The Language of Poetry*—In Poetry, the language, except when we intend to degrade, should not be *technical*, *common*, or *colloquial*, because sounds which we hear on common occasions, do not usually make strong impressions or convey delightful images, while words, to which we are nearly strangers, whenever they occur, draw that attention to themselves which they should convey to things. A certain strength and nobleness of style, particularly in the higher departments of poetry, are so essential, that a poem, which has both invention and enthusiasm in the highest degree, would be ridiculous, if the language were cold and feeble.

743 *The Intention of Poetry*—a Poetry is calculated to *instruct* and *reprove*, as well as to *please* and *persuade*.

b It has been asserted, that the object of poetry is, *to please*, and certainly, this is one, though by no means the sole object of the art. It has also been said, that, although, in moral poetry, improvement may be blended with amusement, the latter is, nevertheless, the object. This opinion, however, we consider to be erroneous. In the case of didactic poetry, such as, the "Essay on Man," or, "The Art of Preserving Health," the aim is *instruction*, and verse is but the medium or the attraction which the poet employs. In *saints*, the object is not to please a friend, but to sting an enemy, the prophecies, also, of the Bible must be admitted to have had an object beyond pleasure. The war songs of the ancients were to stimulate the soldier, and their laments were to soothe regret. Poetry contains a strong stimulant, and although a feeling of pleasure may blend with other emotions, it does not follow, that the attempts of poetry are not directed to objects different from those of merely "pleasing." It is, therefore, as we have stated, calculated to *instruct* and *reprove*, as well as to *please* and *persuade*.

744 *The Origin and Progress of Poetry*—a On this part of our subject, we cannot do better than furnish our readers with the graphic detail given by Sir Walter Scott, in his Introductory Remarks on Popular Poetry. "When the organs and faculties of a primitive race have developed themselves, each for its proper and necessary use, there is a natural tendency to employ them in a more refined and regular manner for purposes of amusement and persuasion. The savage, after proving the activity of his limbs in the chase or the battle, trains them to more measured movements to dance at the festivals of his tribe, or to perform obeisance before the altars of his deity. From the same impulse, he is disposed to refine the ordinary speech which forms the vehicle of social communication between himself and his brethren, until, by a more ornate diction, modulated by certain rules of *rhythm*, *cadence*, *assonance* or *termination*, or recurrence of sound or letter, he obtains a dialect more solemn in expression, to record the laws or exploits of his tribe, or more sweet in sound, in which to p end his own cause to the object of his affection.

b "It is not probable that, by any researches of modern times, we shall ever reach back to an earlier model of poetry than Homer, but as there lived heroes before Agamemnon, so, unquestionably, poets existed before the immortal bard who gave the King of kings his fame, and he whom all civilized nations now acknowledge as the Father of Poetry, must have himself looked back to an

ancestry of poetical predecessors, and is held original only because we know not from whom he copied. Indeed, though much must be ascribed to the riches of his own individual genius, the poetry of Homer argues a degree of perfection in an art which practice had already rendered regular, and concerning which, his frequent mention of the bards, or chanters, of poetry, indicates plainly, that it was studied by many, and known and admired by all.

c "It is, indeed, easily discovered, that the qualities necessary for composing such poems, are not the portion of every man in the tribe, that the bard, to reach excellence in his art must possess something more than a full command of words and phrases, and the knack of arranging them in such form as ancient examples have fixed upon as the recognized structure of national verse. The tribe speedily becomes sensible, that besides this degree of mechanical facility, which (like making what are called at school nonsense verses) may be attained by mere memory and practice, much higher qualifications are demanded. A keen and active power of observation, capable of perceiving, at a glance, the leading circumstances from which the incident described derives its character, quick and powerful feelings, to enable the bard to comprehend and delineate those of the actors in his piece, and a command of language, alternately soft and elevated, and suited to express the conceptions which he had formed in his mind, are all necessary to eminence in the poetical art.

"Above all, to attain the highest point of his profession, the poet must have that original power of embodying and detailing circumstances, which are in place before the eyes of others a scene which exists only in his own imagination. This last high and creative faculty, namely, that of impressing the mind of the hearers with scenes and sentiments having no existence save through their art, has procured for the bards of Greece the term of *Homyns*, which, as it singularly happens, is literally translated by the Scottish epithet for the same class of persons, whom they termed the *Makers*. The French phrase of Trouveurs, or Troubadours, namely, the Finders or Inventors, has the same reference to the quality of original conception and invention proper to the poetical art, and without which it can hardly be said to exist to any pleasing or useful purpose.

"The mere arrangement of words into poetical rhythm, or combining them according to a technical rule or measure, is so closely connected with the art of music, that an alliance between these two fine arts is very soon closely formed. It is fruitless to enquire which of them was first invented, since, doubtless, the precedence was accidental, and it signifies little whether the musician adapts verses to a made tune, or whether the primitive poet, in reciting his productions, falls naturally into a chant or song. With this additional accomplishment, the poet becomes the man of song, and his character is complete when the additional accompaniment of a lute or harp is added to his vocal performance.

d "Hence, therefore, we have the history of early poetry in all nations. But it is evident that, though poetry seems a plant proper to almost all soils, yet not only is it of various kinds, according to the climate and country in which it has its origin, but the poetry of different nations differs still more widely in the degree of excellence which it attains. This must depend, in some measure no doubt, on the temper and manners of the people, or their proximity to those *spirit stirring events* which are naturally selected as the subject of poetry, and on the more comprehensive or energetic character of the language spoken by the tribe. But the progress of the art is far more dependent upon the rise of some highly gifted individual, possessing, in a pre eminent degree, the powers demanded, whose talents influence the taste of a whole nation, and entail on their posterity and language a character almost indelibly sacred. In this respect, Homer stands alone and unrivalled, as a light from whose lamp the genius of successive ages, and of distant nations, has caught fire and illumination, and who, though the early poet of a rude age, has purchased for the era he has celebrated, so much reverence, that, not daring to bestow upon it the term of barbarous, we distinguish it as the heroic period"—*Scott's Minstrels*, vol. I.

e In the first ages of society, poetry was not confined merely to the celebration of the praises of the Deity, and of the valorous actions of heroes, for, philosophers employed it to communicate the lessons of wisdom, and statesmen, to promulgate the dictates of law. Thus, Apollo, Orpheus, and Amphion, ancient bards, are represented as the first tasters of mankind, the first founders of law and civilization. Minos and Thales sang to the sound of the lyre the laws which they composed, and, till the age immediately preceding that of Herodotus, history had appeared in no other form than that of poetical tales.

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745 *Hebrew Poetry*—a Music and poetry were early cultivated among the Hebrews, as several songs of rejoicing are recorded in the books of Moses. In the days of the Judges, mention is made of the schools or colleges of the prophets, where one part of the employment of the persons trained in such schools was to sing the praises of God, accompanied with various instruments. But, in the days of King David, music and poetry were carried to their greatest height. For the service of the tabernacle, he appointed four thousand Levites, divided into twenty-four courses, and marshalled under several leaders, whose sole business it was to sing hymns, and to perform the instrumental music in the public worship.

746 a The distinctive feature of Hebrew poetry was a symmetrical disposition of the sentences, which were cast into parallel verses of equal length, and correspondent in sense and sound, the sentiment expressed in the first distich being repeated and amplified in the second, as in the following examples—

- 1 "The Lord rewardeth me according to my righteousness"
- 2 "According to the cleanness of my hand He hath recompensed me"
- 1 "The fear of the Lord is clean, enduring for ever"
- 2 "The judgments of the Lord are pure and righteous altogether"

b The origin of this form of poetical composition among the Hebrews, is clearly to be deduced from the manner in which their sacred hymns were accustomed to be sung. They were accompanied with music, and were performed by choirs or bands of singers and musicians, who answered alternately to each other. When, for instance, one band began the hymn thus—

"The Lord reigneth, let the earth rejoice"

The chorus, or semichorus, took up the corresponding verse thus,

"Let the multitude of the isles be glad thereof"

"Clouds and darkness are round about Him"—

sang the one, the other replied,—

"Judgment and righteousness are the habitation of His throne"

And in this manner their poetry, when set to music, naturally divided itself into a succession of strophes and anti strophes correspondent to each other, whence, it is probable that the practice of responsory, in the public religious service of so many Christian churches, derives its origin.

747 a The Hebrew bards employ few *epithets*, but the brevity of their style renders its sublimity conspicuous, their imagery is bold and energetic, their fancy is ever rich and exuberant, and to them, metaphors spontaneously arise on every subject, in inexhaustible beauty and fertility.

b The figure, however, which, beyond all others, elevates the poetical style of the Scriptures, is the *Personification* or *Personification* and it is certain, that the personifications of the Sacred Writings excel, in boldness and sublimity, everything that can be found in other works. This is especially the case, when any appearance or operation of the Almighty is concerned.

" Before Him went the pestilence—the waters saw Thee, O God, and were afraid—the mountains saw Thee, and trembled—The overflowing of the water passed by, the deep uttered his voice, and lifted up his hands on high" Of the sacred poets, the most distinguished are, the authoř of the Book of Job, David, and the Prophet Isaiah, who is particularly eminent for his sublimity.

748 *Of Classical Poetry*—*a* It is not certain what species of poetry was first cultivated in Greece Fables were, undoubtedly, of great antiquity, the ode formed a part of religious worship, and the pastoral must have been introduced in an age sufficiently refined to relish simplicity The "Iliad" and "Odyssey" of Homer were composed at an early epoch of Grecian literature, and transmitted by oral tradition to a more polished age Of ancient poets, Homer may be considered as peculiarly the poet of nature The other principal Grecian poets are, Pindar, Anacreon, Aristophanes, Aeschylus, Euripides, and Sophocles

b The Roman poets were modelled on those of Greece, the principal are, Lucilius, Terence, Horace, Virgil, Ovid, Tibullus, Lucan, Juvenal, and Persius

749 *Of the Rise and Progress of the Drama*—The heroic ode was the source from which the regular drama was produced Tragedy originated in the hymns sung in honour of Bacchus, to whom was sacrificed a goat, and from the name of the victim, *τραγος*, a goat, joined with *ῳδη*, a song, is derived the word Tragedy The invention of the dialogue and action belongs to Aeschylus, the original ode was preserved in the *chorus*, which constituted the popular part of the entertainment The chorus, like the band of a modern orchestra, was composed of several persons, who recited in a different manner from the other performers Their business was to deduce from the passing scene some lesson of morality, or to inculcate on the spectator some religious precept

750 Comedy, like tragedy, originally consisted of a chorus, which derived its name from the god *Comus* The rudiments of the art may, it is thought, be detected in the satyrs, a sort of interlude annexed to tragedies, in which the scene was moral, and the personages, satyrs or sylvan deities. It was not till the time of Aristophanes, that living characters were introduced on the stage The comedies of Aristophanes are full of the most personal satire and malignity against the greatest men that ever graced the annals of Athens This abuse was, however, afterwards corrected, and the comedies of Menander, which were afterwards imitated by Terence, exhibited interesting scenes of domestic life The chorus was gradually changed into the prologue, intended to apprise the spectators of all they were to see on the stage

751 The origin of all the European theatres may be traced to a kind of *extempore farce*, performed by idle people, strolling about from town to town, and acting in places of public resort These buffooneries were, in the fifteenth century, succeeded by the *Mysteries*, in which Adam and Eve, the Patriarchs, the Prophets, the Virgin Mary, our Saviour, His Apostles, and God himself, were brought upon the stage and, according to our ideas, frequently represented in the most ridiculous and impious manner At that time, however, it was thought no profanation to indulge in such amusements Accordingly, a play at first was considered only as a supplement to the religious duties, and was acted in the churchyards, and even in churches, when the priests took an active part The *Mysteries* were, in England, succeeded by another species of dramatic entertainment, called the *Moralities*, in which the virtues and vices of mankind were personified, and introduced on the stage In the sixteenth century, however, these mummeries gave place to the productions of Massinger, Beaumont, Fletcher, Jonson, and the immortal Shakespeare.

752 *Origin of Modern Poetry*—*a* The Gothic nations, which overran the Roman Empire, although ignorant of the polite arts, were not insensible to the charms of poetry. Their bards were not less venerated than their priests, and whatever instruction they received, whatever knowledge they possessed, was communicated in metre, and probably in rhyme. In the age of Charlemagne, the minstrels of Provence, or, as they were called, the *Troubadours*, introduced the metrical tales or ballads in rhyme, which, from the dialect in which they were written, acquired the name of *Romances*.

b The profession of a minstrel was held in great reverence among the Saxon tribes, as well as among their Danish brethren. The first compositions of the minstrels appear to have been unadorned aulals or histories, composed in rhyme, for the convenience of the reciter, who had to retain them in his memory.

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753 *a A brief Sketch of English Poetry*—With the exception of some ballads of doubtful date, nothing that can truly be called poetry appeared before the days of CHAUCER (A.D. 1390). Chaucer's predecessors were the mere pioneers of literature. They cleared the way, perhaps, a little, by inventing a rude metre, or adopting, from foreign romances, a measure which became not the English tongue, but they possessed little more than a mechanical power. They could not rise above the obstacles of the age, nor pierce through the mists that lay around them. Chaucer followed, and raised poetry from the dust. He has been properly designated the Father of English poetry.

b The only poets of celebrity from Chaucer to the period when Spenser wrote, are Henry Howard (Earl of Surrey), Thomas Sackville (Lord Buckhurst), and Sir Philip Sidney. The Earl of Surrey was, perhaps, our first writer of narrative blank verse. Sackville was the author of "Ferrex Porrex," our first regular tragic play, and also of several other pieces. Sir Philip Sidney's poetry is characteristic of the times in which he lived. It is full of conceits and strained similes, and the versification is occasionally cramped.

754 SPENSER, b. 1553, d. 1598—These writers were succeeded by the celebrated Edmund Spenser, author of the "Faerie Queene." Possessing a vivid fancy, and an almost illimitable invention, he was the very genius of personification. He drew up shape after shape, scene after scene, castle and lake, woods and caverns, monstrous anomalies, and beautiful impossibilities,

from the unfathomable depths of his mind His allegories, however, are often extravagant, and his obsolete language renders him frequently obscure (See 722 c)

755 SHAKSPEARE, b. 1564, d 1616—Nearly contemporary with Spenser, lived *Shakspeare*, the greatest of poets, and, deservedly, the pride of his country. "Shakspeare," says Johnson, ' is above all writers, at least above all modern writers, the poet of nature , the poet that holds up to his readers a faithful mirror of manners and of life His characters are not modified by the customs of particular places, unpractised by the rest of the world , by the peculiarities of studies or professions, which can operate but upon small numbers, nor, by the accidents of transient fashions or temporary opinions they are the genuine progeny of common humanity, such as the world will always supply, and observation will always find His persons act and speak by the influence of those general passions and principles by which all minds are agitated, and the whole system of life is continued in motion In the writings of other poets, a character is too often an individual , in those of Shakspeare, it is commonly a species "

He displays an almost unlimited comprehensiveness of mind, fertility of imagination, and range of observation " He has," continues Johnson, " no heroes , his scenes are occupied only by men, who act and speak as the reader thinks that he should himself have spoken or acted on the same occasion , even where the agency is supernatural, the dialogue is level with life. Other writers generally disguise the most natural passions, and most frequent incidents , so that he who contemplates them in the *book*, will not know them in the *world*, Shakspeare approximates the remote, and familiarizes the wonderful the event which he represents will not happen, but if it were possible, its effects would probably be such as he has assigned , and it may be said, that he has not only shown human nature as it acts in real exigencies, but as it would be found in trials to which it cannot be exposed." (See 722 d)

Between Shakspeare and Milton lived Ben Jonson, Beaumont, Fletcher, Herrick, and Cowley, and also several others of less importance (See 722 d)

756 MILTON, b 1608, d 1674—a *Milton* has been justly characterized as the most learned of our poets No poem evinces so much profound erudition as the "Paradise Lost" "The learning of all ages," says Dr Stebbing, "the opinions of the wisest men, the superstitions of the most benighted nations, the truths of philosophy and science, and the most solemn mysteries of religion, were all explored by this great author, and he poured out the whole vast treasure of his mind

into the golden vase his imagination had formed. With him the love of truth was the offspring of a tranquil but noble soul, and from the dawning of his mind, it was the object he most easily sought. But he sought it chiefly among books, or among those who derived their materials of thinking solely from them. One consequence of this was the subjection of passion, thought, and feeling, to memory, and there is, therefore, to be discovered no beauty of a sentimental kind, even in his freshest and earliest poems. The same cause will also account for the absence of that heart-teaching, spiritual eloquence with which poetry sometimes awakens us. There are scarcely any thoughts to be found in Milton which can be ascribed to his sympathy with individual suffering, or to his consideration of human nature in its simple but deep workings. He gave himself no time for this unencumbered view of humanity. He sought the true philosophy of nature, but it was in the history of sects and kingdoms, and he learned to excite wonder, but not passion. Whatever, therefore, might have been the tendencies of his nature, truth in his poetry is reflected and not primitive truth, the truth which learning searches for and discovers, not what every heart feels and recognizes."

b But Milton possessed an imagination of the highest order, a genius daring as it was great. He did not, indeed, seek for a theme amidst ordinary passions, with which men must sympathize, or in literal facts, which the many might comprehend, but, on the contrary, he plunged at once through the deep, and ventured to the very gates of heaven for creatures with which to people his story. Even when he descended upon earth, it was not to select from the common materials of humanity, but he dropped at once upon Paradise, awoke Adam from the dust, painted the primitive purity of woman, and the erect stature and unclouded aspect of man. He displays a grandeur of conception, a breadth of character, and a towering spirit, pervading the whole of his subject, almost unparalleled in any other poet. He is, perhaps, the greatest epic poet in the world. (See 723 b.)

757 DRYDEN, b 1631, d 1700 —a Shortly after Milton, appeared *Dryden*. As a keen satirist, and as a writer of sensible, masculine verse, few, if any, surpass him. But, as a poet, he is of a different order from those who adorned the reigns of Elizabeth and James, and occupies, decidedly, a lower step. He was a writer of shrewd sarcasm, and of excellent good sense, but he was deficient in imagination, in pathos, and in nature, to constitute him a poet of the highest order. Of Dryden, however, it may be said, that he formed the language, and improved the melody of English verse. (See 728 b.)

b Contemporary with Dryden, lived *Lee* Shortly afterwards flourished *Dorset*, *John Phillips*, *Roue*, *Parnell*, *Garth*, *Addison*, *Prior*, *Vanbrugh*, *Congreve*, *Gay*, and the well-known Alexander Pope

758 POPE, b 1688, d 1744—*a* Pope had the same good sense, the same stinging sarcasm as his predecessor Dryden, but he had greater refinement, and clearer views of morality. He shot his sharp arrows at the heart of the proud man and the knave, the time-server and the hypocrite, he spared neither rank, nor sex, nor age, if it were impudent and profligate. He was the head of what may be termed the artificial school of poetry. His poetry is characterized by a most melodious versification, splendid diction, and copious imagery, but with none of the higher attributes of creative intellect. It contains passages of great pathos, piercing satire, apposite antithetical illustrations, and admirably turned compliment (See 724 *b*)

b Next, in order of time, but far inferior in merit, we may mention *Swift*, a stern, shrewd, and sarcastic writer of verse, and *Thomson*, who looked on Nature with an easy but observant eye, and transcribed her varying wonders to man, *Young*, known for his "Night Thoughts," *Churchill*, a coarse and immoral satirist, *Shenstone*, *Akenside*, and *Armstrong*, are minor poets, *Goldsmith* and *Gay* are distinguished, not, perhaps, for any great powers of imagination or fancy, but for their elegance and simplicity of expression. (See 725 *b*)

759 COWPER, b 1731, d 1800—During the eighteenth century, poetry had become feeble and mechanical, principally arising from an imitation of the monotonous versification which Pope had introduced. At last, Cowper, disdaining to deal in the mechanical versification and nerveless common-place poetry which were the fashion of his day, sought for inspiration in a noble and affecting subject, fertile in images, and which had not yet been hackneyed;—that subject was *Religion*. To Cowper, sick of the languid manner of his contemporaries, ruggedness seemed a venial fault, or rather a positive merit. In his hatred of meretricious ornament, and of what he calls "creamy smoothness," he erred on the opposite side. His style was too austere, his versification too harsh. But it is not easy to overrate the service which he rendered to literature. He was the forerunner of a noble race of poets. Wordsworth, Byron, Coleridge, Southey, Scott, Campbell, Moore, and Montgomery, have consummated what he began—a revolution in English poetry (See 726 *b*)

THE STUDY OF POETRY

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a 780 *a* *The Advantages resulting from a judicious study of Poetry*—Several reasons concur in recommending Poetry as a subject deserving the study of all, and particularly of the young. 1st It enlarges the understanding, and improves the taste. We hope the student distinctly bears in mind, that true poetry is not mere rhyme, nor mere metre—but a creative energy, which combines into new forms, and imparts to material objects or abstract ideas—life, and sentiment, and emotion. Rightly and fully, then, to comprehend and relish the frequently compressed arguments, the mythological or historical allusions, the moral, scientific, or philosophical truths contained in the productions of our best poets, discipline and instructs, as well as delights the mind. 2d, a person must think to understand. This is one reason, that mere rhymers are generally preferred to real poets by common readers, who either cannot or will not think, and seek amusement rather than instruction. Even men possessed of some scientific knowledge, but who are unaccustomed to read poetry, frequently affect the most ludicrous construction to passages sufficiently intelligible to well-educated youths of thirteen or fourteen years of age.—The attentive reader of good poetry will frequently be struck, not merely by the sentiment, but by the mode of expression. He will find that the thoughts are not only distinctly expressed, but expressed in the fewest words possible, so as to produce a strong and lasting impression.

b 2nd An individual, whose mind has been properly instructed, can, when he is fatigued by the turmoil of business, or depressed by the vicissitudes of fortune, find nothing more cheering than to wander in the fields of poetry. Far from the dusty and busy haunts of men, he is here transported to a brighter and nobler scene. Here he enjoys an unclouded sky, a purer atmosphere, fields that are ever green, and flowers that never decay. Hill and dale, river and wood, the gently flowing stream, and the roaring torrent, are all presented in due proportion, to please the eye and gratify the heart. Here he holds converse with the sons of heaven born intellect, becomes warmed by their descriptions, wiser by their counsels, and ennobled by their sentiments.

c 3rd But Poetry has a still greater claim to our attention. It is highly conducive to *morality*, for, when *noble thoughts* and *virtuous principles* are presented to the mind, clothed in all the fascinations of verse, can we doubt that they will make a permanent impression upon the mind and heart? True it is, that we have many poems abounding with verses of a most immoral nature, but, it is equally true, that we have numerous other poems breathing the purest and most exalted sentiments, in language the most engaging and persuasive. Are we not, then, acting in accordance with the dictates of sound wisdom, in arming ourselves of so powerful an auxiliary to virtuous actions, in thus storing up, against the day of temptation, feelings of purity, and gentleness, and high aspirations? The prophet Moses when escaped from the host of Pharaoh, David the sweet singer of Israel, the sublime Isaiah, and the pathetic Jeremiah, gave utterance to their feelings of joy, of gratitude, and of devotion, in all the power and harmony of verse, nor did the disciples of the lowly Jesus neglect to celebrate, in "psalms, and hymns, and spiritual songs," the high praises of their great Redeemer. In fact, to the power of poetry, all ages, and all countries, the rudest as well as the most enlightened, bear witness. Since its first great masterpieces were produced, everything that is changeable in this world has been changed. Religions, and languages, and forms of government, and usages of private life, and modes of thinking, all have undergone a succession of revolutions. Everything has passed away but the great features of nature, the heart of man, and the miracles of poetry. "The Poems of Homer," observes Lord Macaulay in the "Edinburgh Review," "the wonder of ninety generations, still retain all their freshness. They still command the veneration of minds, enriched by the literature of many nations and ages. Having survived ten thousand capricious fashions, having seen successive codes of criticism become obsolete, they still remain, immortal with the immortality of truth,—the same when pursued in the study of an English scholar, as when they were first chanted at the banquets of the Iolian princes."

a With respect to the mode in which the study of Poetry ought to be conducted, we shall quote the judicious remarks of a very intelligent writer in the "Journal of Education," No 6. His words are as follow — "It is to youths whose minds are awnkening from the dreams of childhood, whose imaginations are kindling with the glow of enthusiasm, but whose powers of reason are yet too weak sufficiently to temper and chasten their feelings, that the study of Poetry offers peculiar attractions, and it is precisely with such that, according as the models and examples presented to them are or are not judiciously selected, that study may prove an instrument of much good or evil in the formation of character. A youth of ardent temperament, whose taste has already been somewhat formed by an acquaintance with the better class of prose compositions, can hardly fail to have that taste refined by acquiring a competent knowledge of our standard poets. As a means of imparting this knowledge, the judicious parent or instructor will not hesitate to avail himself of some *well-chosen selection*, rather than place *entire* works in the hands of his pupil, and this course will be chosen, as much with the view of bringing together for exemplification and contrast, the various beauties of style and sentiment exhibited in different authors, as of excluding all passages whose tendency is gross or demoralizing it being too frequently seen that the noblest sentiments, the most refined poetical taste, and the purest morality, are associated in the same volume, with meanness, ribaldry, and vulgarity. In thus recommending a *selection* from the Works of our poets for the use of students, we must not be suspected of sanctioning a similar course with regard to other branches of knowledge. The cases, in fact, are wholly dissimilar, since much of the poetry which we would wish to be read, has no particular connection with other portions of the volume from which it is taken. But, were it otherwise, such an inconvenience would be more than counterbalanced by the advantage on the score of morality to which we have here adverted — (*Hughes's "Selections from the Poets"* can be strongly recommended.)

b "To produce all the good effects which this course of study may be rendered capable of yielding, it will not be enough that poetical compositions, however excellent, be merely placed in the hands of the scholar, or that the instructor should content himself with *hearing* a certain number of verses periodically read by his pupil, — a task which we are well aware may be performed with great propriety of emphasis and intonation, while, at the same time, the reader continues insensible to all the real beauties of the author. To produce any lasting or beneficial impression, readings of poetry should be accompanied by *remarks*, both *critical* and *explanatory*, on the part of the tutor, *peculiarities* and *beauties*, whether of language or sentiment, should be pointed out, imperfections must be noticed, and the *style* of one author placed in *contrast* with that of another. By such means the mind of the pupil will be opened, his critical perceptions will be awakened and exercised, and his taste and judgment cannot fail to be improved" (See Courses of Study in Poetry, 781, 782, and also, *Wordsworth's* valuable "Essay on Poets and Poetry," affixed to his Poems.)

OF THE DIFFERENT SPECIES OF POETRY

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762 a *Pastoral Poetry* — Pastoral Poetry is a description of *rural objects*, it recalls to our imaginations those gay scenes and pleasing views of nature, which are commonly the delight of our childhood and youth, and to which, in more advanced years, men generally recur with pleasure.

b Amidst rural objects, nature presents, on all hands, the finest field for description, and nothing appears to flow more of its own accord, into poetical numbers, than rivers and mountains, meadows and hills, flocks and trees, and shepherds void of care. Hence, this species of poetry has, at all times, allure many readers, and excited many writers.

c Pastoral Poetry seems not to have been so early cultivated as some of the other species of poetry. It was not till men had begun to be assembled in great cities, after the distinctions of rank and station were formed, that pastoral

poetry assumed its present appearance. Men then began to look back with pleasure upon the more simple and innocent life which their forefathers led, or which at least they fancied them to have led and, imagining a degree of felicity to have taken place in those rural scenes and pastoral occupations superior to what they then enjoyed, conceived the idea of celebrating it in poetry. It was in the court of King Ptolemy, that Theocritus wrote the first *Pastorals* with which we are acquainted, and, in the court of Augustus, he was imitated by Virgil.

763 *a* The great charm of *Pastoral Poetry* arises from the view which it exhibits of the tranquillity and happiness of a rural life. This pleasing illusion, therefore, the poet must carefully sustain. He must display to us all that is agreeable in that state, but hide whatever is displeasing. He must paint its simplicity and innocence to the full, but he must cover its rudeness and misery.

b Distresses, indeed, and anxieties, he may attribute to it, but it is the pastoral life, embellished and beautified, or at least seen only on its fairest side, that the poet ought particularly to present to us. In embellishing Nature, he must not altogether disguise her, or join with rural simplicity and happiness, such improvements as are unnatural and foreign to her. If it is not exactly real life which he presents to us, it must, however, have its resemblance.

764 *a* The scene must always be laid in the country, and distinctly drawn and set before us. A good poet will particularize his objects, and diversify the face of nature, by presenting to us such new images as may correspond with the emotions or sentiments which he describes.

b With respect to the *characters* which ought to be introduced into *Pastorals*, they must be persons who are wholly engaged in rural occupations. They may be supposed to possess good sense and reflection, sprightliness and vivacity, they may have tender and delicate feelings, since these are, more or less, the portion of men in all ranks of life.

They must not, however, deal in abstract reasoning, and still less in the points and conceits of an affected gallantry, but must speak the language of plain sense, and natural feelings.

765 *a* The subject of *Pastoral Poetry* should comprehend the various adventures which give occasion to those engaged in a country life, to display their disposition and temper, the scenes of domestic felicity or disquiet, the attachment of friends and of relatives, the rivalry and competitions of lovers; the unexpected successes or misfortunes of families.

b Were the narrative and the sentimental judiciously intermixed with the descriptive in this kind of poetry, it would become much more interesting to the generality of readers.

c The "Pastoral Ballad" of *Shenstone* is considered the best poem of this kind in the English language, and the "Gentle Shepherd" of *Allan Ramsay*, written in the Scottish dialect, has also obtained great celebrity.

a *Lyric Poetry*—The term *ode* signifies, in Greek, the same as song or hymn, and Lyric Poetry implies, that the verses are accompanied with a lyre, or musical instrument

b All Odes may be considered under four denominations First, *Sacred Odes*, as, hymns addressed to God, and composed on religious subjects, such are the Psalms of David, which exhibit this species of poetry in the highest degree of perfection Secondly, *Heroic Odes*, which are composed in praise of heroes, and in the celebration of martial exploits and great actions Of this kind are Pindar's Odes, and some few of Horace's These two kinds ought to have elevation and sublimity for their reigning characters Thirdly, *Moral* and *Philosophical Odes*, where the sentiments are chiefly inspired by virtue, friendship, and humanity Of this kind are many of the odes of Horace, and several of our best modern Lyrical compositions, and this species may be said to possess a middle station Fourthly, *Festive* and *Amorous Odes*, calculated merely for pleasure and entertainment Of this nature are all Anacreon's, some of Horace's; and many songs and productions that belong to the Lyric species. The characteristics of these ought to be elegance, smoothness, and gaiety

c In Greek, the principal Lyric poets are, *Pindar*, *Euph'ides*, *Soph'ocles*, and *Anācreon*, in Latin, *Horace*

d In our own language we have several Lyric compositions of considerable merit, among which are, *Milton's "L'Allégro"* and *"Il Penseroso,"* the two rival odes of *Pope* and *Dryden* on *"St Cecilia's Day,"* *Gray's "Bard,"* *"Progress of Poetry,"* and his *"Ode on Eton College,"* together with several odes by *Collins*, *Akenside*, *Cowley*, and *Gay*.

e It is not necessary, in the structure of an Ode, that it should be as regular in all its parts as a Didactic or an Epic poem But there must be a subject, there must be parts which make up a whole, and a connection of those parts with one another Though the transitions of thought may be light and delicate, such as are prompted by a lively fancy, yet they should be such as preserve the connection of ideas, and show the author to be one who thinks, and not one who raves

767. a Didactic Poetry—The intention of Didactic or Pictive Poetry is, to convey *instruction* either in the arts, in morals, or in philosophy

By the charm of versification, it renders instruction more agreeable, by the descriptions, episodes, or digressions, and other embellishments which it may interweave, it detains and engages the fancy, and fixes useful facts more deeply on the memory

b In Didactic Poetry, the fundamental qualities consist of sound thought, just principles, and clear and apt illustrations

c The poet must study to relieve and amuse his reader, by connecting some agreeable episodes with the principal subject There, is, indeed, nothing in

poetry, either entertaining or descriptive, which a didactic writer of genius may not be allowed to introduce into some part of his work, provided that such episodes rise naturally from the main subject, that they are not disproportioned to it in length, and that the author knows how to descend with propriety to the plain style, as well as how to rise to the bold and the figurative.

d The principal Didactic compositions are, the "Georgics" of *Virgil*, *Horace's* "Art of Poetry," *Pope's* "Essay on Criticism," his "Essay on Man," *Young's* "Night Thoughts," *Cowper's* Poems, and *Pollok's* "Course of Time."

768 *a Satiric Poetry* is a species of the Didactic, and professes to have in view the reformation of manners, and, to accomplish this purpose, it boldly censures vice and vicious characters.

b *Satire* is sometimes divided into the jocose and ludicrous, or the serious and declamatory. The poem of "Hudibras," by *Buller*, is a specimen of the former, and that of the "Dunciad," by *Pope*, of the latter kind.

769 *Poetical Epistles* are commonly intended as *observations* on authors, or on life and characters, in delivering which, the poet does not purpose to compose a formal treatise, or to confine himself strictly to regular method, but gives scope to his genius on some particular theme which prompted him to write

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770 *a Descriptive Poetry*—Descriptive Poetry enters into every kind of Poetical Composition, Pastoral, Lyric, Didactic, Epic, and Dramatic, and is generally introduced as an embellishment. There are, however, some poems which are professedly descriptive, the principal of which are, *Denham's* "Cooper's Hill," *Dyer's* "Giongai Hill," *Thomson's* "Seasons," *Goldsmith's* "Deserted Village" and "Traveller," *Parnell's* "Hermit," *Rogers'* "Pleasures of Memory," and *Campbell's* "Pleasures of Hope."

b In *description*, a true poet makes us imagine that we have the objects before our eyes, he catches the distinguishing features, he gives them the colours of life and reality, he places them in such a light, that a painter could copy after him.

c This happy talent is chiefly owing to a lively fancy, and to a habit of keen observation, by which the mind first receives a lively impression of the object, and then by employing a proper selection of circumstances in describing it, transmits that impression, in its full force, to the imagination of others.

d In the *selection* of circumstances lies the great art of picturesque description. In the *first place*, they ought not to be *vulgar* and *common* ones, such as are apt to be passed by without remark, but as much as possible, *new* and *original*, which may catch the fancy, and draw attention. In the *next place*, they ought to be such as *particularise* the object described, and mark it strongly. No description that rests in generalities, can be good. For we can perceive nothing clearly in the abstract; all distinct ideas are formed into *particulars*. In the *third place*, all circumstances employed ought to be *uniform*, and of a piece,

that is, when you are describing a great object, every circumstance brought into view should tend to aggrandize, or, when describing a gay and pleasant one, should tend to beautify, that, by this means, the impression may rest upon the imagination complete and entire. *Lastly*, the circumstances in description should be *expressed with conciseness and simplicity*, for, when either too much exaggerated, or too long dwelt upon and extended, they never fail to weaken the impression that is designed to be made.

a The poems of *Sir Walter Scott, Campbell, Goldsmith, and Byron*, abound with beautiful and masterly descriptions.

771.—*Epic Poetry*.—An Epic poem is a narration, and, in part, a dramatic representation, of some important enterprise. Epic poetry, however, differs essentially from all pieces composed for scenic exhibition. *Compassion* is the great object of Tragedy, and *ridicule* the province of Comedy, but the predominant character of the Epic is, admiration excited by heroic actions. Dramatic writing displays characters chiefly by means of sentiments and passions, Epic poetry, chiefly by means of actions—the emotions, therefore, are more prolonged and less violent than those excited by Dramatic composition.

772. In an Epic poem there are three objects to be considered, the *Action*, the *Actors*, and the *Narrative*.

a First, it is necessary that the *action* should be *one*.

For, unity of action in every composition makes a stronger impression on the mind, than a number of incidents which have no connection with one another. It must not be a slight unity, as the action of one man, but a strict connection, a train of means pointing to some end, so, the main end of the "Æneid" is the establishment of Æneas in Italy, in the "Odyssey," it is the return of Ulysses to Ithaca, and, in the "Iliad," the effects of the resentment of Achilles.

b The unity of the Epic action does not, however, exclude the introduction of all *Episodes* or subordinate actions or incidents which are not essential to the main action, provided they are related to, or connected with it.

Thus, the interview of Hector with Andromache in the "Iliad," the story of Nisus and Eurýalus in the "Æneid," are episodes. Episodes should, however, flow naturally from the subject, present objects different from any other in the poem, and be elegant and well finished.

c An Epic action must be *great*, that is, it must have sufficient splendour and importance, both to fix our attention and to justify the magnificent colouring which the poet bestows upon it. It must, likewise, be *interesting*, and *not of modern date*.

d With regard to the *time* or duration of the Epic action, no precise limit can be assigned.

A considerable extent is always allowed to it, as it does not necessarily depend on those violent passions which can be supposed to have only a short continuance.

773 *a* The *Personages* or *Actors* introduced into an Epic poem must be *suitable*, and their characters must be consistent with themselves, and be well supported

b It is not necessary that all the *actors* be morally good, imperfect, *evil*, vicious characters, may find in it a proper place, though the principal figures exhibited should be such as tend to raise admiration and love, rather than hatred or contempt

774 *a* In the *Narrative* of the poem, the poet may either relate the whole story in his own character, or introduce some of his personages to relate any part of the action that has passed before the poem opens. The whole of the narrative must be perspicuous, animated, and enriched with all the beauties of poetry, for, in Epic poetry, we expect everything that is sublime in description, tender in sentiment, and bold and lively in expression. And, therefore, if an author is destitute of affecting scenes, and deficient in poetical colouring, he can have no success. The ornaments which Epic poetry admits, must all be of the grave and chaste kind. Nothing that is loose, ludicrous, or affected, finds any place there. All the objects which it presents ought to be either great, or tender, or pleasing

b The principal Epic poets are, *Homer*, *Virgil*, *Tasso*, and *Milton*

775 *Tragedy and Comedy*—*Tragedy* is an exhibition of the characters and behaviour of men in some of the most trying and critical situations of life, and describes their passions, virtues, crimes, and sufferings. *Tragedy*, when properly written, points out to men the consequences of their own actions, shows the direful effects which ambition, jealousy, love, resentment, and other strong emotions, when misguided or left unrestrained, produce upon human life

776 *Comedy* is sufficiently discriminated from *Tragedy* by its general spirit and strain. While pity and terror, with the other strong passions, form the province of the latter, the chief, or rather the sole instrument of the former, is ridicule. *Comedy* aims at correcting improprieties and follies of behaviour, by giving us pictures taken from among ourselves, by exhibiting to the age a faithful copy of itself, and by satirizing the predominant vices.

777 *a*. *The Epigram and the Epitaph*—The word *Epigram* originally meant an inscription which was generally engraved or written on pillars, porches, or the pedestals or bases of statues, but it now signifies a short and witty poetical com-

position, the point or humour of which is expressed in the latter lines.

Though the epigram is, in general, applicable only to topics of mirth and gaiety, yet, even the most serious subjects have sometimes been agreeably presented in this form. The epigram of Dr. Doddridge, on the words "*Dum vivimus vivamus*," ("While we live, let us live,") is well known

"Live while you live, the epicure would say,
And grasp the pleasures of the passing day,
Live while you live, the sacred preacher cries,
And give to God each moment as it flies,—
Lord, in my view let both united be!
I live in pleasure, while I live to Thee!"

778 The *Epitaph* is nearly allied to the epigram, and has a similar derivation, meaning, literally, an inscription. Like the epigram, too, it was originally very simple in its structure, consisting frequently of a single line, or even of a few words, which served to attract the notice of the passer-by.

In a good Epitaph, the name, and something of the character, of the deceased should be introduced, but every thing that is fulsome, light, or trifling, should be avoided.

779 *The Elegy*.—The term *Elegy* was formerly applied to the funeral monody, but, at present, it includes all plaintive strains. The elegiac stanza is generally written in verses of five feet, or ten syllables, as in Gray's celebrated "Elegy in a Country Churchyard," sometimes, however, it is exchanged for a lighter strain, as in Cowper's "Alexander Selkirk."

780 *The Sonnet*.—The *Sonnet* is derived from the Italian school, and has, at different periods, been much cultivated in this country. In its original form it consisted of fourteen lines, and this form is still preserved in what are esteemed true sonnets.

781 *Courses of Study in Poetry* —1 *Elementary*

1 *Watts's "Divine Songs"* Then, *Jane Taylor's Poems*

2 *Juvenile*

2 { a *Payne's "Select Poetry for Children,"* —or,
b *Cook's "First Book of Poetry"*

3 *Middle*

3 { a *Hughes's "Select Specimens of English Poetry,"* an excellent selection
b *Cook's "Second Book of Poetry,"* the Extracts in chronological order

4 *The Upper Classes*

4 a. Readings in Poetry, with notices of the Authors.
b { *Graham's "Studies from the English Poets,"* —or,
Payne's "Studies in Poetry," with short notices
5 *Cowper's "Task," "Table Talk," &c*
6 Readings from *Shakspeare*, containing 9 Plays.

782—5 *For Advanced Students*

1 { *Aiken's Poets*, containing the principal Poets entire, or,
Campbell's Poets, containing large selections with criticisms,
or, the principal Poets *entire*, namely,
2 *Shakspeare's Plays*, portions of, or, *Bowdler's edition*
3 *Milton's "Paradise Lost"* An *annotated edition*
4 *Pope's Poems* *Macready's expurgated edition*
5 *Goldsmith's "Traveller" and "Deserted Village"*
6 *Cowper's "Task," &c*
7 *Scott's "Marmion," &c*
8 *Wordsworth's "Excursion," &c*
9 *Crabbe's Poems*

ADVICE TO THE STUDENT

ON THE MENTAL HABITS NECESSARY FOR THE ATTAINMENT,
RETENTION, AND READY APPLICATION OF KNOWLEDGE.

Lessons 116 to 120.

In concluding this work, I have thought it advisable to present the young student with a few hints on the Mental Habits which are necessary for the *Attainment, Retention, and Ready Application of Knowledge*. The utility of inserting in this place any observations calculated to enforce attention to these subjects will, it is hoped, be so obvious, as to supersede the necessity for adducing any arguments in favour of such a mode

LESSON 116.—Exercise 129.—Page 187

I ON THE ATTAINMENT OF KNOWLEDGE

In treating of this subject, I shall consider first, The mental habits which *obstruct*, and, secondly, Those which contribute to *advance* the Attainment of Knowledge

I MENTAL HABITS WHICH OBSTRUCT OUR PROGRESS

1 *The first great obstacle to all advancement in knowledge is, the pursuit of a multiplicity of subjects at once*

When we are hurried from subject to subject, bestowing a little time on this and a little on that, our *attention is divided*, and our energies become enfeebled, sufficient time is not allowed for forming clear ideas upon any one subject, the impressions made upon the mind are faint, and, of course, transient, we thus become confused, and as no progress is made, no satisfaction can be derived

In no respect, therefore, is wisdom more evinced than in knowing *what things we ought to attempt, and to what extent we can go*. Thus, what might be proper for one who has the disposal of his own time, would be the very reverse to another who is not so favoured. In either case, our rule holds good. For, the more numerous are

the subjects which a man pursues, under *any circumstances*, the less time he has to bestow on each, and the less improvement he will, consequently, make. By aiming at *too much*, he may lose all.

On the contrary, by confining our attention for a time to those subjects which are the *most important*, and which are the foundation of others, our progress will be certain if not rapid, and having tasted the pleasure of success, we shall enter, with an accelerated desire, upon the pursuit of others. This has been the method adopted by all those men who have been distinguished for profound and varied knowledge. By aiming *only at a few things*, they conquered,—by laying a solid foundation, they could erect a noble superstructure.

2 *An evil similar to the preceding is*, a multiplicity of books.

Whatever advantages we may derive from having access to an *extensive library* when our educational career is *completed*, we can derive few before that period has arrived. For the student is thus tempted to read other works than those which ought to engage his attention, and, by being diverted from the main object of his pursuit, he never advances beyond the mere elements. We do not deny that much superficial knowledge has sometimes been acquired by this means, but this is not of much value, nor of much practical utility. What we recommend is, the acquisition of *solid*, and not of heterogeneous and superficial knowledge, of *vigorous* and not of desultory, mental habits. We need scarcely say, that the same remarks are equally applicable with respect to the numerous *periodicals* at present issuing from the press. However advantageous they may be at a *subsequent period*, as sources of relief as well as of information, they are *not adapted* to extend the knowledge or improve the habits of the *young pupil*, or of him who wishes to study *systematically*.

We would, therefore, recommend the young and earnest student to procure, by the aid of some experienced friend, the *best book* on any subject, and confine himself to that. For the possession of several on the same subject is, to a learner, a temptation to forego thought, and to turn at every difficulty from one to the other. Besides, as these works may be different both in arrangement and mode of explanation, the mind by this means becomes bewildered and not instructed, and unable to retain and apply the facts contained in any of them.

3 *The third obstacle to real improvement is*, that of hurrying through an author.

When a man proceeds more quickly than the understanding and a due examination of the subject will permit, it may be truly said,

that the faster he travels, the further he is from the right road. He may thus devour whole libraries, and yet possess no solid knowledge. His eyes have glided with rapidity over the pages, but his ideas have vanished like the shadows of a cloud flying over a field in a summer's day. Now, if the young student will only consider for a moment, he will readily perceive that this is not the way to gain knowledge. *Sufficient time and earnest labour*, are the *price* which knowledge demands.

4 *The fourth obstacle to knowledge is, that of changing the books or the object of pursuit*

There are individuals who can never be charged with having read a book *through*, be it ever so hastily, for they read a little in one and then lay it aside for another, which in its turn shares the same fate as its predecessor, or, perhaps, they commence quite a different branch of study. Fully resolved now to prosecute with vigour this *last* chosen subject, they purchase the necessary books, &c., but, alas! some kind *associate interferes*, some *lecture* is to be heard, or some *great meeting* is to be attended, and this changes their views again. Individuals of this class may be compared to a man perpetually changing his route, always setting off, but never arriving at the place of destination.

We have known individuals of respectable talents and tolerably industrious habits, anxious also to obtain knowledge, who have never derived any satisfaction from the efforts which they have made. After having formed their plan, and pursued it for some time with diligence, they have perhaps mingled in some company in which the particular subject of their study has been depreciated, and, simply from *their* inability to reply to the objections which have been adduced, they have been tempted to relinquish it, and begin another. But they should have remembered, that though *they* were unable to give a reply, yet a reply, and a satisfactory one too, might perhaps have been given. All that an individual should do in this case, therefore, is to re-examine the reasons for his pursuing this or that study, and if, from just reasoning, and talking the matter over with some person older and more qualified to decide than himself, he should feel convinced of the benefits to be ultimately derived, let him make a *determined stand* against all opposition, for *want of success* is frequently attributable to *waste of energy*, rather than to deficiency of abilities. Indeed, it will generally be found, that great attainments depend more upon *the adoption of a proper method*, and *perseverance in carrying it out*, than upon great natural endowments, for, faculties apparently moderate, become, by proper discipline, strong and vigorous, and "*energy of mind*, like *power* in mechanism,

if once attained, may be directed and applied to a variety of objects."

5 *The fifth obstacle to our progress in knowledge is, pursuing it in a desultory manner*

Though a certain degree of variety may occasionally contribute to render study agreeable, and though it may sometimes be necessary to forego study altogether, and enter into lively conversation, or engage in some proper amusement, that the mind may be refreshed, yet these interruptions must neither be long nor frequent, lest a habit of idleness or listlessness be engendered. It will be found that a *regular* and *temperate* application of the mind to study, will enable a man to acquire more knowledge, and with greater ease, than the most intense study, with long or frequent intermissions.

6 *The last obstacle which we shall notice is, that of wandering from the subject*

There are individuals, and not a few, who, on reading an author, frequently stop, not to *think* of what they are reading, but to *muse*. Some extraneous idea has occurred to their minds which absorbs their attention, and prevents them from proceeding. Now, this habit of *reverie* or *musing*, almost inevitably gives the *imagination* an *undue influence*, and, perhaps, more than any other quality, unsuits the mind for making any advances in knowledge.

LESSON 117.—Exercise 130.—Page 187

2 HABITS WHICH CONTRIBUTE TO ADVANCE OUR PROGRESS

After having pointed out those habits which *retard* our improvement, I now proceed to explain those which will *advance* our progress.

7—1 *The first thing is, to form a proper plan of study*

In forming his plan, the student should take into account his *present acquirements*. In the great majority of instances of those who are their own instructors, it will be found better to begin with works containing the *rudiments* of any Art or Science rather than with larger Treatises.

By thus beginning at the Elements, the road is rendered more easy and pleasant, and the mind becomes gradually prepared to combat with difficulties. Whatever time is devoted to this preparatory training, is so much time gained. On the contrary, by commencing with subjects that are difficult, the mind is put to a stretch beyond its strength, and, like the body strained at lifting too heavy a weight, frequently has its force broken, and is rendered unfit for vigorous exertions in future.

Assuming, then, that the student has seen sufficient reason for adopting the plan we have proposed, we would urge the necessity of *perseverance*, for, however excellent a plan may be of itself, it will be totally useless without a *firm, determined perseverance* on the part of the student. He must, henceforth, reject the absurd prattle of those who are constantly asserting, that method and rules are unnecessary for geniuses. High excellence, be it ever remembered, never was attained by the greatest and noblest of Nature's sons, but by the constant application of all the mental faculties. "It is a common, but a very ill-grounded prejudice," remarks the author of "The Pursuit of Knowledge," "to imagine that any thing like regularity or diligence is either impracticable to high genius or unfavourable to its growth and exercise. *Perfect self-control* is the *crowning attribute* of the very *highest genius*, which, so far, therefore, from unsuiting its possessor to submit, either in the management of his time or the direction of his thoughts, to the restraints of arrangement and system, enables him, on the contrary, to yield to them as if he felt them not, and which, by exerting this supremacy over itself, achieves, in fact, its greatest triumphs. It is true, that its far-seeing eye will often discern the 'error or inadequacy of theories and rules of discipline, which, to a narrower vision, may seem perfect and incontrovertible, and will, accordingly, violate them with sufficient audacity. But, when it does so, it is out of no spirit of wanton outrage, or from any inaptitude to take upon itself the obligations of a law, but merely because it must of necessity reject the law that is attempted to be imposed upon it, in order to be enabled to obey a higher and more comprehensive law of its own. It would be well if those would think of this, who, feeling within themselves merely a certain *excitement* and *turbulence of spirit*, the token, it may be, of awakening powers, but as certainly the evidence of their immaturity and weakness, mistake their feverish volatility, and unsettledness of purpose, for what they have been taught to call the lawlessness of genius, and thereupon fancy it is incumbent upon them to fly from all manner of restraint, as perilous to their high prerogative. Genius is neither above law, nor opposed to it, but, provided only that the law to which it is proposed to subject it be one worthy of its obedience, finds its best strength, as well as its most appropriate embellishment, in wearing its fetters. Art, which is the manifestation of genius, is equally the manifestation of judgment, which instead, therefore, of being something irreconcileable with genius, may, from this truth, be discerned to be not only its most natural ally, but, in all its highest creations, its indispensable associate and fellow-labourer."

8—2 *The second requisite for the attainment of knowledge is, the habit of fixing our undivided attention upon the subject under consideration*

Want of success in study arises frequently, not so much from the nature of the subject itself, as from the difficulty we experience in preventing our thoughts from wandering

The first step to be taken in order to fix the attention, is to remove all those obstacles and temptations which would retard our progress. A variety and recurrence of outward objects, have great influence in distracting the attention, the diligent student must, therefore, withdraw to retirement and silence, and thus preclude, in some degree, the solicitations which arise from external things.

But there are other enemies besides those from without. The memory and imagination are ever active in withdrawing our attention from the proper subjects of study. To these may be added, restlessness, impatience, anxiety, and whatever tends to agitate the mind or depress the spirits. But, from whatever source, and in whatever shape, the impediments to attention spring up, the student must endeavour to throw them off with spirit and determination, for nothing important can be attained without close and strenuous application. Whatever difficulty may attend our first efforts in the attainment of this valuable object, repetition will render every effort easier, and practice will induce the habit.

One expedient, sometimes adopted when the attention begins to flag, is to read aloud, another is to close the book, and try to recollect or write down what we have been reading.

9—3 *A third requisite is, rightly and fully to understand the meaning of an author, for, unless we accustom ourselves to affix to every word and sentence its proper signification, our ideas of the subject will be indistinct, and our conclusions erroneous*

First Consider the signification of the words and phrases, according to the import usually attached to them by persons of the same nation, and about the same time as that in which the author lived—This rule is important in ascertaining the exact meaning of several terms employed in the authorized version of the Scriptures, but which have become obsolete in the sense understood two centuries ago. The same remark may be made with regard to many words occurring in Chaucer, Shakespeare, Spenser, and other writers of that period.

Secondly Compare the words and phrases used by an author in one place with the same or kindred words and phrases used by

him in other places, these are generally called *parallel* passages. This rule is particularly applicable with respect to the Scriptures.

Thirdly Observe the scope and design of the writer in that particular chapter, section, or paragraph, in which the word or phrase occurs, and thus will assist in ascertaining the true meaning.

Fourthly Consider not only the *speaker*, but the persons to whom the speech is directed, the circumstances of *time* and *place*, the *temper* and *spirit* of the *speaker*, as well as the *temper* and *spirit* of the *hearers*.

Fifthly In matters of dispute, we should never, from any prejudice of party spirit, warp the sense of the writer to our own opinion, but fairly and honestly understand it as the *author intended* it.

Sixthly It has been recommended, with respect to a *work of importance*, first to read it through in a *rather cursory manner*, previously to our reading it with studious attention, because, there may be several difficulties which cannot be distinctly understood, without a clearer comprehension of the author's whole scheme. In such treatises, many difficulties which present themselves at first, may be solved as we proceed. Those passages, however, which require more than ordinary attention, should be marked for a closer examination afterwards.

10—4 A fourth requisite is, to *discriminate between true and false reasoning*

This is one of the most important, and one of the most difficult of all the requirements that we have enumerated, and to be fully acted upon, requires a gradual procedure. Thus, it would be absurd to expect a boy of fourteen or sixteen, or even an adult who has not been much accustomed to attend to a train of reasoning, to ascertain on which side the truth lies, from the arguments adduced by Dr Whately in favour of the Syllogism, and those given by Dr Campbell in opposition to it. To determine in such cases with *propriety*, requires some experience in the art of argumentation—As a *General Rule* the exercise of good strong sense, careful analysis, and freedom from passion, prejudice, or undue partiality is indispensable for distinguishing truth from error.

11—5 A fifth requisite is, to endeavour to arrive at *GENERAL PRINCIPLES* on all the subjects to which our attention is directed

In every kind of knowledge, whether art, science, or religion, there are some *fixed principles* with which we must become *thoroughly acquainted*. These will serve as a safe guide in all our subsequent

inquiries and frequently as a *test* of the truth or fallacy of our conclusions. Such is that great principle in natural philosophy, the *doctrine of gravitation*, or the mutual tendency of all bodies towards each other, by which Sir Isaac Newton accounted for a multitude of appearances in the heavenly bodies as well as on the earth. Such is that *principle of morality* given us by our Saviour, "Do to others as you would have them do to you," which should be the rule of action towards our neighbour. And such, also, are those principles in religion, "That a rational creature is accountable to his Maker for his actions," "That the soul of man is immortal," &c. We must, however, be careful to admit nothing as an established principle which is not just and true, for an *error in principle may engender thousands in practice*.

It is not, of course, to be expected that we can arrive at *absolute certainty* on *every* subject of inquiry, as there are many things beyond the limited comprehension of man. Yet, we must balance arguments as justly as we can, and decide according to the *preponderance* of evidence, be that ever so small. This course will enable us to form a *probable opinion* and these probabilities frequently determine a thousand actions in human life, and sometimes even in matters of religion.

12—6 To assist in arriving at a *proper general conclusion* in our reasoning and inquiries, no habit is more important than that of *Patient Investigation*.

To investigate, in the proper acceptation of the word, signifies to search for an *unknown object*, by observing and *following the traces* which it has left, in the path which leads to its unknown situation.—The habit of patient investigation, is equally requisite and beneficial in the investigation of individual character, historic facts, the phenomena of matter and of mind, and the still more important truths of Divine Revelation. It requires long and attentive *observation* in noticing and collecting a number of facts, discriminating *judgment* in ascertaining in what particulars they agree with, or, in what they differ from each other, and just *reasoning* in forming some *general conclusion*.

13—7 *Observation* is another mode which contributes towards the attainment of Knowledge.

By *Observation* is here meant, the *attentive notice* which the mind takes of the occurrences of human life, whether they are sensible or intellectual, whether relating to persons or things, to ourselves or others. Whatever we see, hear, feel, or perceive by sense or con-

sciousness, may be included under this head.—The habit of careful Observation is, indeed, of the first importance in every department of life. The successful acquisition of every science depending upon experiment,—the attainment of knowledge of every kind depending upon the exercise of the perceptive faculty,—the cultivation of taste,—the common concerns of life,—the intercourses of civility,—and the efforts of benevolence,—require the constant exercise of this valuable habit.

14—8 Attendance on Lectures is another means of improving in knowledge, but, it is necessary, that we should have some previous acquaintance with the subject, and afterwards, examine and treasure up the knowledge thus acquired. Lectures heard under these circumstances will be beneficial, and particularly if the Lecturer is eminently qualified to communicate his knowledge, and possessed of suitable apparatus.—Unless some such method as the one just recommended be adopted, attendance on lectures will degenerate into mere trifling.

15—9 ABLE INSTRUCTORS.—The habits just enumerated are requisite in every period of life. But in youth, the plan superior to all others for acquiring sound knowledge, studious habits, and a taste for neatness, is the employment of accomplished and energetic instructors. Under their guidance, the hazard of using inferior works, or of falling into desultory habits of study is avoided.

LESSON 116.—Exercise 131.—Page 188

II OF THE RETENTION OF OUR KNOWLEDGE

16 The RETENTION of our knowledge depends upon the *Memory*, or that faculty by which the mind retains and recalls the ideas which it has previously received.

a The *Importance of the memory* has been much under-rated by several writers on education, who, perhaps, from having seen the memory *alone* cultivated during the period of childhood, have gone to the opposite extreme of scarcely cultivating it at all. But this is a most dangerous error, for, why labour to acquire what we cannot retain? Without memory, the mind of man would be a perfect blank, destitute of past impressions, past reasonings, past conclusions, past experience, and, consequently, unfit for the conduct of life and the pursuits of science.

b The memory, if judiciously cultivated, assists the judgment, for a proper conclusion depends, in some measure, on a survey and comparison of several things placed together before the mind.

When we set these various objects before us, we are then enabled to determine that such and such ideas are to be joined or disjoined, to be affirmed or denied, and thus in consistency with the other ideas connected with the same subject. Now, there cannot be this comprehensive survey of many things without a tolerable memory, and, as we can judge of the future only by reviewing things that are past, it will frequently happen, that by the omission of one important idea or object, our conclusion is rendered erroneous.

c The ready and accurate recollection of *words* and their different *flexions*, of *elementary principles*, *definitions*, and *formulae*, is of great and almost essential importance in the acquisition of knowledge, and when this readiness and accuracy of memory have not been early cultivated, the difficulty of acquiring facility in any one branch of knowledge is considerably increased.

d Every one knows that the mere communication to others of the *substance* of an eloquent passage which we have heard or read, produces a very different impression on the minds of the hearers from what it would have done, had it been delivered in the *exact words* of the author or speaker.

17—1 CULTIVATION OF THE MEMORY —1 The first requisite in the cultivation of the memory is, the diligent and vigorous exercise of the *attention*, for, when the attention is strongly fixed on any subject, that subject is more readily apprehended, and much longer retained in the mind. If, therefore, we wish to possess a retentive memory, we must avoid *running from subject to subject*, and merely skimming over the surface of things we must *dwell* upon a subject if we wish the impression to be permanent.

2 A clear and distinct *perception* of things is highly conducive to their retention. So, also, is a proper *selection* of those things which we wish to remember.

3 *Arrangement* greatly assists the memory. So numerous are the details, facts, and principles, which ought to be recollected, that, to be able to recall them in their proper relations, and to apply them to the various purposes of argument or illustration, it is absolutely necessary to *classify* them under their appropriate heads. This rule is one of the greatest importance. And it is no little recommendation of a treatise, that, whilst its arguments are clearly apprehended by the mind, the arrangement of its different parts is easily retained by the memory.

4 The principle of *association* contributes in giving strength and facility to the operations of the memory, and, particularly in those branches of knowledge which have a common basis, or which bear upon a common object.

5 A frequent exercise and careful repetition of the knowledge which we have acquired, have a great influence in imprinting it on the memory. For this purpose it is useful, at the end of a chapter or section, to close the book and try to recollect all that you have read. Proceed in this manner through the whole work, and at the end, recapitulate the leading facts. When one work on any subject has been thus studied, all additional facts, derived from whatever source, may be easily ranged under their appropriate heads.

6 Talking over to a friend what we have been reading or hearing, is another excellent means of impressing it upon the memory. Even talking alone to one self, has been adopted by individuals who have not had an opportunity of conversing with others.

7 Another means of strengthening the memory and improving the power of expression, is frequently to commit to memory, in the most accurate manner (not indeed till they are understood), select portions from the best writers, and repeat them to some friend. Additional considerations may be given to recommend the judicious adoption of this practice. When the noble sentiments and exact expressions of great men are thus well impressed upon the mind, they not only improve and gratify it, but form, as it were, the germs of future thought and excellence. Ideas, "unconnected with words," fade from the memory much sooner than when they are so connected. "In sickness, and often in old age," remarks Dr. Carpenter, "the reasoning powers become languid, and the vigour of the mind, which would supply a succession of interesting thoughts, is lost under the pressure of disease or gradual decay. In such circumstances, the mind dwells upon the present impressions of pain or weakness, and can scarcely ruse itself above them, but if the memory has been well stored, in the early part of life, with useful and interesting combinations of words, they will often recur, at such periods, without an effort and without fatigue, and furnish subjects of thought which will soothe and even cheer. They who are subject to any degree of mental depression, disabling them from active efforts to point out a channel for their thoughts, often find such suggestions of the memory an important relief to them. And we need not say to those who have a religious turn of mind, that these remarks are peculiarly applicable to those devotional compositions and expressions which, where they have been early and deeply impressed on the mind, occur at the call of association to support, to strengthen, and to comfort, and which, thus suggested by the memory, have, in innumerable instances, allayed the emotions of passion and desire, or poured balm into the wounded heart."

LESSON 119.—Exercise 132.—Page 189

ON THE READY APPLICATION OF OUR KNOWLEDGE

18 THE READY APPLICATION of our knowledge depends on *Conversation, Reflection, and Composition*

19 CONVERSATION.—*Reading, Study, and Retirement*, are necessary to give *solidity* to our knowledge, to render it easy and familiar, it must frequently become the subject of our *conversation*. The man who has read and thought much, but who has been accustomed to a *solitary life*, will frequently, in company, be at a loss for words to express himself readily, even upon those subjects with which he is the most familiar, and, thus, undiscerning persons may attribute to ignorance what is due only to want of practice.

We would, therefore, recommend the student to attach himself, if possible, to a *few select* individuals of industrious and virtuous habits who would be disposed to *study the same subject* as himself, and adopt the *same books*. In this case, he will find the following hints of service.—

20—1 When a portion of a book has been read, let it become the *subject of conversation*. By this means, not only will the information be impressed upon the mind, and some parts, perhaps, rendered much plainer than they were before, but, it may be ascertained whether or not the opinions which have been formed are correct. In some cases, we may see reasons to modify them, in others, perhaps, to change them altogether. Thus, the defects of our own private meditation may be remedied by the superior knowledge, or by the judicious remarks of our friends. And thus, also, those peculiarities of manner, as well as of sentiment, which are frequently contracted by confined and solitary study, are removed, and we learn to express our sentiments in a style which is calculated to render them pleasing and instructive.

2 In free and friendly conversation, our intellectual powers are more animated, and our spirits act with superior vigour in the pursuit of truth. By mixing with men whose minds are nearly on a level with our own, the fire of a laudable emulation is kindled, and new and admirable thoughts are frequently elicited. Old and useful facts, also, are brought to remembrance, and the hidden treasures of knowledge, with which reading, observation, and study, had before furnished the mind, are unfolded and displayed.

3 It must, however, be distinctly borne in mind, that, in such conversation, everything that tends to provoke passion should be *uttered but not*. No sharp language, no sarcasms or biting jests, should ever be allowed, no invidious consequences should be drawn from another's opinions, no wilful perversion of another's meaning, nor any absurd construction of an innocent mistake; nor should there be any triumph, even when there is evident victory on our side. The impartial search of truth requires calmness and serenity, temper and candour, and not passion, pride, and clamour.

21. REFLECTION.—By the term *Reflexion*, is meant, the attention of the mind to its own *internal operations*, respecting those ideas which it has *acquired*, and from which ideas it produces others, is capable of becoming the subjects of its contemplation, as any of those which it has received from *external* objects. It is by reflection that we perceive the *analogies* between the different parts of knowledge, improve upon the hints of others, and penetrate into art or science more deeply than our predecessors have penetrated.

Thus, *Reflection* may justly be said to perform the same office to the mind as the stomach does to the body. For, as a healthy stomach by digestion changes the form of the food which it has received by extracting whatever contributes to nourish the body; so, habitual reflection, by frequently turning over its intellectual stores, by contemplating them in a variety of aspects, by carefully examining and comparing the different parts and ascertaining their relative connection as to cause, consequence, or dependence, is gradually led to feel a deep and growing interest in the subject, and to acquire more extensive and comprehensive views of its nature and utility. Hence, originate new and nobler views of the subject, fresh and beautiful combinations, a more intimate and natural arrangement of the several parts, and more apposite and striking illustrations than have hitherto been known to exist.—As Reflection, however, is one of the most important, so it is one of the most difficult exercises of the mind, and, to become habitual, will require for years the utmost determination of the student to persevere.

22. COMPOSITION.—At the close of a chapter or portion of a work, the student is recommended frequently to express, in writing, as much of the subject as he can recollect.

This method will bring to the test the *extent and accuracy of his knowledge*. We are apt to imagine, if we can express ourselves tolerably well on any subject in conversation, that our ideas are, consequently, clear and accurate. But, the moment we attempt to embody them in writing, we perceive our deficiencies, we find that

the boundaries of our knowledge are much narrower than we were willing to believe, that the chain of thought which appeared to us entire, is, in many parts, weak and defective

By instituting a comparison between our own efforts and the original, we shall also discover to what extent we have succeeded in retaining the significaney and appropriateness of the atuhor's expressions, and the correctness of his construction, and thus, we shall gradually acquire an extensive vocabulary and an improved diction

LESSON 120.—Exercise 133.—Page 189

CONCLUSION

23 Reasons showing that the improvement of the Understanding is only a means to a specific end, by serving as an auxiliary to the better knowledge and regulation of ourselves

The first object of every rational man should be,—the *knowledge of himself* “*Man, know thyself,*” was a precept so estimable to the ancients, as to be attributed to divine inspiration It is, however, a sentiment more praised than understood We attend to the various objects around us, and to our ordinary pursuits, but, of the nature of our faculties, passions, and affections, we frequently form only a faint conception, or a very partial estimate If the cultivation of our faculties is essentially necessary to preserve us from ignorance and error, the regulation of our passions and affections is not less necessary to preserve us from vice and folly For, he who possesses an intimate acquaintance with himself, and a due control over his passions, may meet most of the changing scenes and unexpected temptations of life with becoming fortitude and prudence whilst he who is destitute of these qualities, though admired for the brilliancy of his wit and the extent of his learning, can never enjoy that inestimable blessing—*peace of mind*

But the knowledge of ourselves, like every other valuable branch of knowledge, requires a regular and gradual procedure in its attainment In the *intellectual and moral*, as well as in the *material* world, whatever is intended for *strength and durability* advances by *slow degrees to maturity*, and as Nature, though slow, is ever operative, we ought to follow her plan, and be guided by her example The man who seldom considers the reasons for his own actions, and does not habitually strive to surpass his *former self*, is not making progress in self-knowledge To become acquainted with ourselves, we must scrutinize the operations of our own minds and the excursions of the imagination, and at the *close of each day* call to mind

every transaction, and ascertain whether or not we have done all things honourably and judiciously. This practice will induce us to be vigilant and circumspect, and give us a better acquaintance with the motives and aims of our different enterprises and actions. In observing important transactions and interesting events, we should endeavour to trace them to the *causes* and *motives* from which they sprang, to observe in what manner certain actions contribute to an individual's advancement in the ways of virtue, or to his downward course in the road of vice. And as human nature, in all ages and in every country, is the same, though varied in its developments by modifying circumstances, the careful perusal of *ancient and modern history*, and of *well-written biography*, will greatly contribute towards self-knowledge and self-improvement, as it will furnish the mind with *margins* and *rules of conduct* useful in similar cases. Knowledge derived, however, from these sources, ought, as we have before observed, to be *rectified by daily observation*, according to place and circumstance, and applied with discrimination and sound judgment.

24 UNDERSTANDING OUR DUTIES.—The first beneficial result arising from self-knowledge is the conviction of the necessity of *understanding* what are the *various duties of our respective stations*, for no man can perform duties, of the nature of which he is ignorant. To have our knowledge *to seek* when it *should be applied*, must be truly painful and humiliating. But to have our minds well stored in this respect *before* we take our stations in life, and to understand our duties thoroughly, will give us a confidence in ourselves unknown to the idle and ignorant.

Fortunate, therefore, will it be for every youth to ascertain beforehand, what are the *qualifications* suited to his intended station, that he may judge of his own fitness for it, or turn his mind to such exercises and attainments as are appropriate, and likely to be most beneficial in assisting him. If the station in which he intends to move requires *great and various knowledge*, he will *take care to avoid a premature entrance upon those duties*, the nature of which is difficult and arduous. He will determine to *excel in those attainments* which are *preparatory to his future duties*,—in the *studies usually prescribed by a liberal education*, as superiority in these will generally conduce to similar superiority when he shall eventually take the station for which this labour is intended to qualify him.

25 THE PERFORMANCE OF OUR DUTIES.—Self-knowledge not only impresses upon us the necessity of *understanding* our duties, but of *performing them uprightly and conscientiously*, that is, with all the exactness which our business, profession, or engagement implies.

and which an enlightened conscience approves Nothing short of this will satisfy the honourable mind Such a principle of action may not at first be appreciated. Years, perhaps, may be requisite to establish its claims to confidence, but, sooner or later, unwavering uprightness of conduct will be triumphant

In order, however, to be *upright*, we must be decided He who is accustomed to think for himself, to consider a subject in all its bearings, and who, at the same time, possesses control over his passions, is not likely to be diverted from his purpose by any temptation which may come in his way, or any unfounded objection to his plans He may be slow and deliberate in deciding, but a decision once formed upon *right principles*, will be acted upon —The *faithful* man will perform not merely the easy, but the *difficult* and *burdensome* duties He will be true to his engagements, and allow neither ease, nor company, nor amusements, nor difficulties, nor opposition to interfere with the performance of them

26 As, however, there is nothing to give Reason the perfect control and government of appetite and passion, nor to support and perpetuate an undeviating course of pure and upright conduct, but the influence of *right principles*, it is of the utmost importance that we ascertain the correctness of those principles which we adopt Now, the *centre of truth*, of *purity*, of *holiness*, is God He is and must be the source of every blessing, and of every good *That principle* and that only will endure and be influential, which *regards God*, refers to His law, acts as under His eye, and obtains its vigour from a sense of responsibility and of a future judgment Every deviation from God's revealed Will must be error, and, if persisted in, must necessarily lead to disappointment and misery To reject Divine Revelation is to reject that which *has always been found to be the only safe guide* through all the chequered scenes of this troublesome life True, there are several things in Revelation too difficult for our comprehension, just as in Nature there are phenomena the causes and operations of which are totally incomprehensible to the loftiest intellect But, whatever regards our duty to God and man, the love and practice of truth, justice, holiness, and benevolence, and of speaking and acting fairly, and honourably with one another, is clearly and unmistakably set forth in Holy Scripture

27 Young and ambitious minds, however, are apt to object to Christianity, because many men, distinguished for their mathematical or scientific attainments, have been adverse to Revelation It is not difficult to account for such instances Every one is aware

that an individual may be profoundly clever in one branch of knowledge, and yet be totally ignorant of another, he may, for example, be an excellent *chemist*, without possessing any knowledge of history, geography, &c., he may be a *profound mathematician*, without having any acquaintance with languages, poetry, eloquence, or anything beyond his own immediate study. But will any one say that these subjects are less useful, or less important because they are unknown to such an individual? And should we think that man qualified to pronounce upon the truth or falsehood of a proposition which he has *never examined*? Certainly not—Now, apply these remarks to Religion, and we shall see, that this, like every other subject, requires *examination* before we can ascertain the validity of its claims.

28 There is another and perhaps a *stronger motive* than mere ignorance, which influences many men in rejecting the Truth of Christianity, and that is, the *difficult nature of its requirements*, and the *uncompromising purity of its precepts*. A man naturally dislikes what is opposed to his *practice*, and thus, as Cowper truly says—

“ Errors in the *life* breed errors in the *brain*,
And these reciprocally those again.”

Hence, too, the eagerness in man to depreciate what condemns him, to *distort* and *pervert the meanings* of words from their proper signification, and to introduce others more agreeable to his own debased practices. But this shuffling, this *perversion* will not alter nor escape the consequences. *Conscience*, which might be made the approving Angel of Comfort, will thus become the Accusing Demon of Misery.

29 When, however, the claims of Christianity have been fairly and earnestly investigated, so complete are the evidences in favour of its Divine authority, that full conviction has been produced on the minds of men the most distinguished in the several departments of science. Without enumerating a host of eminent characters who have devoted themselves to the profession of teachers of religion, where shall we find individuals superior, if equal, to Bacon, Newton, Boyle, and Locke, to Leibnitz, Euler, and Baron Haller, to Milton, Hale, Sir W Jones, Dr Johnson, and Dr Adam Smith? These were all *laymen*, firm believers in Christianity, because they had *studied* the subject.

True, and sadly too true, that many things have been said and done, ostensibly for the sake of Christianity, which, however, never sprang from it, but, on the contrary, have been in direct violation of

its principles and its spirit—To OBTAIN НОВЫЕ СИЛЫ BY НОВЫЕ MEANS is, and ever has been, the soul-stirring Principle of Pure Christianity The evangelization of the world, the subordination of the human heart and intellect to the Will of God, to the manifestation of brotherly affection, and to the fulfilment of earthly Duties, are surely objects worthy the Divine Mission of our Lord, and the labours and sufferings of His Apostles Though degeneracy of conduct and corruption of doctrine soon manifested themselves among professing Christians, still, wherever the pure Oracles of God were permitted to be read, there the Light of Christianity exhibited its immutable principle of action, to enlighten the dull intellect, to strengthen the wavering resolution, to encourage the struggling spirit to do and maintain, through life, whatever is true, honest, just, pure, lovely, and of good report (Phil iv 8)

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